

ArchitectureBoston



Library
Boston Architectural Center

The Arclinea Collection



Introducing the newest member of the Arclinea Collection, the Convivium.

The kitchen represents a moment in the day for the pleasure of sharing food, conversation and company. Arclinea's newest kitchen, the Convivium, surpasses the classical concept of the modern kitchen by redesigning the organization—and personality—of the warmest and most enjoyable room in the home.

Come visit us at our **new flagship showroom** and learn how Arclinea can revolutionize your clients' kitchen experience.

Convivium, kitchen from
The Arclinea Collection
designed and coordinated
by Antonio Citterio

Arclinea Boston
10 St. James Avenue
Boston, MA 02116
Tel: 617.357.9777 Fax: 617.357.9707
info@arclineaboston.com www.arclineaboston.com

Arclinea
tecnologia creativa

ArchitectureBoston

2003: The Year in Review
The Boston Society of Architects' review of the people and places that influenced design in the year 2003



On the cover:
Skylight detail,
Chattanooga Development
Resource Center
Chattanooga, Tennessee

Citation, Sustainable Design
Awards
(see page 72)

Architects:
Artech + Croxton Architects,
A Joint Venture

Photo: Timothy Hursley

- 2 Index to advertisers
- 3 Letter from the editor
- 12 **A Long (Green) Way to Go**
by Gina Crandell
- 23 **Past Dense:**
The Density Conference
(September 12-14, 2003)
by Jeff Stein AIA
- 26 **Portrait of the Artist**
Homer Russell talks with
Richard Bertman FAIA
recipient, 2003 BSA Award
of Honor
- 39 **The 2003 Harleston
Parker Medal**
Machado and Silveti
Associates
Honan-Allston Branch
of the Boston Public
Library
- 41 **The Honan-Allston Library**
by Marcie Hershman
- 42 **Rotch Traveling
Scholarship**
Bradley Shanks
Steve Bull
Peter Lee
- 43 **A Super Market**
by Tamara Roy AIA
- 44 **BSA Honor Awards
for Design Excellence**
- 45 Anmahian Winton
Architects
- 46 Mark Hutker & Associates
Architects, and
Jon McKee AIA
- 47 Kallmann McKinnell &
Wood Architects
- 48 Anmahian Winton
Architects
- 49 Anmahian Winton
Architects
- 50 Ellenzweig Associates
- 51 Kallmann McKinnell &
Wood Architects
- 52 Koetter Kim & Associates
- 53 Leers Weinzapfel
Associates Architects
- 54 Kelly Monahan Design
- 55 Moskow Architects
- 56 Payette Associates
- 57 Julian Bonder +
Associates
- 58 Burr and McCallum
Architects
- 59 Ellenzweig Associates
- 60 The Galante Architecture
Studio
- 61 SINGLE speed DESIGN LLP
- 62 **Higher Education
Facilities Design Awards**
- 63 Centerbrook Architects
and Planners
- 64 Ellenzweig Associates
- 65 Graham Gund Architects
- 66 William Rawn Associates
Architects
- 67 Bruner/Cott & Associates
- 67 Ellenzweig Associates
- 68 Graham Gund Architects
- 68 Shepley Bulfinch
Richardson and Abbott
- 69 The S/L/A/M Collaborative
- 69 The S/L/A/M Collaborative
- 69 Urban Instruments
- 70 **BSA/AIA New York
Sustainable Design
Awards**
- 71 Francis-Jones Morehen
Thorp (MGT Sydney)
- 72 Artech + Croxton
Architects,
A Joint Venture
- 72 Behnisch, Behnisch &
Partner
- 73 RDG Planning + Design
- 74 **Unbuilt Architecture
Awards**
- 75 Martina Decker and
Peter Yeadon
- 76 Henri T. de Hahn, EPFL, SIA
- 76 Dan Hisel Design
- 77 Moskow Architects
- 78 Skidmore Owings & Merrill/
Gary Haney AIA
- 79 University of Arkansas
School of Architecture:
The Big Box Studio
- 80 **Density Competition**
- 81 Crisman+Petrus Architects
- 81 Tyrrell, Nutter and Moore
- 82 Fox & Fowle Architects
- 83 SAS/Design
- 84 Continuum Partners;
Wendy Kohn Design;
Van Meter Williams
Pollack
- 85 Field Paoli Architects
- 91 **the Guide**
- 106 **Special Awards**
- 108 **25 Years Ago...**
**The 1978
Harleston Parker Medal**
Josiah Quincy Community
School, Boston
The Architects Collaborative

Index to advertisers

ArchitectureBoston
Volume 7: Number 1
2003: The Year in Review
January/February 2004



- 9 **American Anchor**
www.american-anchor.com
- 5 **Architectural Resources**
Cambridge, Inc.
www.arcusa.com
inside front cover
- Arclinea Boston**
www.arclineaboston.com
- 19 **BASF Corporation**
www.hwbinc.com
- 86 **Bergmeyer Associates, Inc.**
www.bergmeyer.com
- 36 **Boston Architectural Center**
www.the-bac.edu/
- 34 **Brockway-Smith Company**
www.brosco.com
- 6 **Brodeur Window**
Distributors, Inc.
www.brodeurwindow.com
- 32 **Business Software Alliance**
www.bsaarchitect.com
- 18 **BTEA / SEOIAF**
www.btea.com
- 36 **Cambridge Seven**
Associates, Inc.
www.c7a.com
- 10 **Campbell McCabe, Inc.**
www.cmiabc.com
- 32 **Charles River Restoration**
www.charlesriverrestoration.com
- 7 **Clayton Block Company**
www.claytonco.com
- 89 **Connolly & Co.**
Timber Frame Homes
www.connollytimberframes.com
- 5 **Consigli Construction Co. Inc.**
www.consigli.com
- 36 **Copley Wolff Design Group**
www.copley-wolff.com
- 5 **Crimson Tech**
www.crimsontech.com
- 32 **Dakota DesignStaff**
www.dakotadesignstaff.com
- 89 **Design Advantage**
www.designadvantage.net
- 20 **EFCO Corporation**
www.efcoco.com
- 88 **Erland Construction, Inc.**
www.erland.com
- 89 **C.E. Floyd Company, Inc.**
www.cefloidy.com
- 11 **Fraser Cedar**
www.frasercedar.com
- 88 **Walter H. Fredrick Associates**
www.merritgraphics.com
- 11 **GPI Models**
www.gpimodels.com
- 86 **Integrated Builders**
www.integratedbuilders.com
- 33 **International Masonry Institute**
www.imiweb.org
- 9 **LiteLab Corporation**
www.litelab.com
- 8 **Longleaf Lumber**
www.longleaflumber.com
- 88 **Lux Lighting Design**
www.luxld.com
- 9 **Marble and Granite, Inc.**
www.marbleandgranite.com
- 37 **Marvin Windows and Doors**
www.awhastings.com
- 18 **Muckle & Associates, Inc.**
www.muckleinco.com
- 4 **New England**
Concrete Masonry Association
www.necma.com
- 87 **North Atlantic Corporation**
www.northatlanticcorp.com
- 8 **M. E. O'Brien & Sons, Inc.**
www.obrienandsons.com
- 22 **Pella Windows & Doors, Inc.**
of Boston
www.boston.pella.com
- 86 **Phantom Screens/
Reliable Products**
www.phantomscreens.com
- 36 **PlanCarrier.com**
www.plancarrier.com
- 10 **Rider Hunt Levett & Bailey**
www.riderhunt.com
- 18 **Service Point/
Charrette ProGraphics**
www.servicepointusa.com
- 10 **Shadley Assoc. PL**
www.shadleyassociates.com
- 16 **Society for Marketing
Professional Services**
www.smps.org
- 5 **South County Post and Beam**
www.scpb.net
- 89 **Lucas Stefura Interiors**
info@golsi.com
outside back cover
- Thoughtforms, Inc.**
www.thoughtforms-corp.com
- 35 **Tofias PC**
www.tofias.com
- 17 **Marc Truant & Associates, Inc.**
www.mtruant.com
- 90 **Tubelite, Inc.**
www.tubeliteinc.com
- 38 **Vanderweil Facility Advisors**
www.vanderweil.com
- 10 **Vantage Builders, Inc.**
www.vantagebuildersinc.com
inside back cover
- Voigt & Schweitzer**
www.hotdipgalvanizing.com
- 88 **Charles Webb/CI Design**
www.charleswebbci.com
- 86 **Welch Associated
Land Surveyors, Inc.**
www.welchinc.com
- 21 **Wentworth Institute
of Technology**
www.wit.edu
- 11 **Richard White Sons, Inc.**
www.rwson.com

The Boston Society of Architects/AIA

Editorial Board

Wilson F. Pollock FAIA, Chair
Phyllis Andersen
Robert Brown IIDA, AIA
Bill Clegg IIDA
Leland Cott FAIA
Charles Euchner
John Fernandez
Tom Keane
Andrea Leers FAIA
Timothy D. Love AIA
Rachel Munn AIA
Hubert Murray AIA
Laura Solano
Jeff Stein AIA
Melvin Wesley
Joan Wickersham
J. Meejin Yoon

Officers

Brian Healy AIA
President
George Metzger AIA
Vice President
Jim Dunn CPA, Assoc. AIA
Treasurer
Deborah Fennick AIA
Secretary

ArchitectureBoston is published
bimonthly by the Boston
Society of Architects/AIA
52 Broad Street
Boston, MA 02109
Tel: 617-951-1433 x221
Fax: 617-951-0845
www.architects.org

ArchitectureBoston explores the
ways that architecture influences
and is influenced by our society.
We hope to expand professional
and public understanding of the
changing world of architecture by
drawing on the rich intellectual,
professional, and visionary
resources of our region.

We invite story ideas that
connect architecture to social,
cultural, political, economic,
or business trends. Editorial
guidelines are posted at:
www.architectureboston.com

The views expressed in
ArchitectureBoston are not
necessarily those of the editorial
staff or the Boston Society of
Architects.

Editor
Elizabeth S. Padjen FAIA

Managing Editor
Nancy Jenner

Editorial Assistant
Mark Ruckman

Advertising and Production
Coordinator
Pamela de Oliveira-Smith

Art Director
Judy Kohn

Contributing Photographers
Bob Kramer
Steve Rosenthal
Peter Vanderwerker

Publisher
Richard Fitzgerald
The Boston Society
of Architects

Advertising

Richard Vendola
BSA Sales Office
1645 Falmouth Rd #1A
Centerville, MA 02632
Tel: 800-996-3863
Fax: 508-790-4750
rvendola@capecod.net

Subscriptions

ArchitectureBoston is
mailed at no charge to all
members of the Boston
Society of Architects and
the AIA New York Chapter,
and to all registered
architects in New England.
Subscription rate for all
others is \$19 per year.
For more information, call
617-951-1433 x228 or e-mail
architectureboston@
architects.org

Reprints

Jessica Nonnemacher
Reprint Management
Services
800-494-9051 x157
jnonnemacher@
reprintbuyer.com

Postmaster:
send changes of address
to *ArchitectureBoston*
52 Broad Street
Boston, MA 02109

ISSN 1099-6346
© 2004 The Boston Society
of Architects.
All rights reserved.



2003 was the year Bostonians got lost in their own city. As the Big Dig project lumbers toward completion, the detours and closures of familiar roads and ramps have forced motorists to find and navigate new routes. Instinct is no longer enough. The genetic mutation that allowed Bostonians to adapt to an East Boston that is northwest of South Boston and a Harvard Bridge that leads to MIT is now a useless biological vestige.

For those who own cars that “know where to go” — thus freeing the drivers to daydream or cell-chat — the change has been a wake-up call. If you have any hope of reaching your intended destination, you have to pay attention.

Paying attention has always been a useful survival tactic, but paying attention leads to some unexpected pleasures, too. We are suddenly forced to see the city differently, to study the relationship of one part to another. Gingerly picking our way through the city, we see new vistas, the surprise of one building juxtaposed against another. The familiar is refreshed: my route to an 8 a.m. monthly meeting now includes a tour through the North End just as merchants are opening shops and residents are walking to work. A trip through the Ted Williams Tunnel renews our acquaintance with the old Boston Wharf buildings in the Fort Point Channel district; its long-predicted renaissance is now a fact. Leaving the newly revitalized Theater District at night, I now drive by the Federal Reserve building, its glassy lobby still

as urbane and glamorous as it was 25 years ago. The last decade brought investments in commercial towers as well as single-family houses. It is probably not an exaggeration to claim that the city has never looked better than it does today.

Paying attention also means that we should value what we are about to lose. Nostalgia for the Central Artery — its views of the city, its glimpses of the harbor — is due to set in any day now, as we trade the “Skyway” for tunnel tubes. This tangible connection to the City on a Hill gave residents and visitors alike a visceral understanding of Boston, its neighborhoods, and its history.

The benefits of the trade-off — better traffic flow and the new Rose Kennedy Greenway on the surface above the tunnels — are clear. But the frustrations of the public process for the design of the new Greenway parks, following the stillborn redesign of City Hall Plaza, suggest that we are about to lose something more than dramatic views. We may be losing our ability to build the very kinds of places that Bostonians value most, the very kinds of places that we are now rediscovering with fresh eyes.

Designers and planners report that the process for public participation is losing its civility and cooperation. The public, faced with increasing development pressures and neighborhood changes, is understandably defensive and stressed; some residents worry that what they are about to lose is the roof over their heads. Political leadership is in a turmoil. Nor are designers blameless.

Bostonians are at a crossroad. The new terrain includes the proposed Harvard expansion into Allston, air-rights projects over the Massachusetts Turnpike, and the unfinished business of the Fan Pier and Seaport district. The question for all who care about Boston is this: will we find our way or get lost in our own city?

Elizabeth S. Padjen FAIA
Editor



Mold growth requires moisture, oxygen and an organic food source such as found in paper and wood building materials. Concrete masonry, however, is not a food source for mold. That's just one of the many advantages of using concrete masonry in construction projects of all types.

Mold Prevention requires proper design and climate control in buildings.

**Concrete Masonry
is the Right Choice!**



For more information, an opportunity to earn AIA/CES credit
and a FREE gift, go to: www.necma.com/mold.htm

A/V Integrated To Your Vision

- ▣ Auditoriums
- ▣ Board Rooms
- ▣ Classrooms
- ▣ Conference Rooms
- ▣ Retail/Entertainment
- ▣ Training Facilities

Plasma Displays with Interactive Overlays, just one example of the unique audio-visual collaborative solutions Crimson provides.



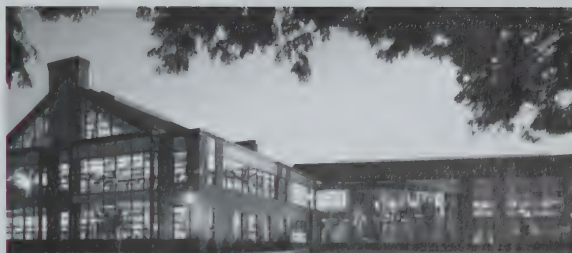
Ask how Crimson Tech can design and implement an integrated presentation system for effective delivery of your vision.

CRIMSON TECH
Audio Visual, Networking and Digital Media Solutions



Wilmington, Massachusetts
Putnam, Connecticut

800.868.5150
www.crimsontech.com



University of Massachusetts Lowell

Campus Recreation Center

Architect: Architectural Resources Cambridge, Inc.

**CONSIGLI
CONSTRUCTION
Co, Inc.**

EST. 1905

General Contracting
Construction Management
Design/Build
Historic Restoration

197 Main Street, Milford, MA
www.consigli.com

Photos: William Falletts/sgl Photography

ARC

ARC/Architectural Resources Cambridge, Inc.
140 Mount Auburn Street, Cambridge, MA 02138
Tel: 617.552.2200

HARVARD MEDICAL SCHOOL, NEW PLAZA REHABILITATION

PLANNING

ARCHITECTURE

INTERIORS



**SOUTH COUNTY
POST & BEAM**



**Design / Build
Timber Frame Services
Available Nationwide**

Custom Homes

Barns

Pavilions

Covered Bridges

Timber Frame and
Panel Enclosure Systems

Heavy Timber Trusses
with Traditional Joinery
or Steel Connectors

Timber Components

Commercial

521 Liberty Lane

West Kingston, RI 02892

pho: **800.471.8715**

fax: **401.783.4494**

info@SCPb.net

www.SCPb.net

A Full Service Timber Frame Company

Designing and Building Timber Frames Since 1976



WINDOWS CRAFTED FROM 110 YEARS OF EXPERIENCE

In 1892, Vetter began with the single goal of making the best-performing windows and doors on the market. Period. And now, over one hundred years later, that dedication remains. You can see it in the details of every product we create and in the thousands of design and product options we provide. We worry about everything so you don't have to. Because we know that every time you select a product you're putting your reputation on the line.

1.800.VETTER2

WWW.VETTERWINDOWS.COM



BRODEUR WINDOW
DISTRIBUTORS

Serving New England's Architects Since 1902

1-800-343-5703

40 Walker Street • Lincoln, RI • 02865

p. 401.726.2660 f. 401.726.1540

www.brodeurwindow.com

A GEM OF AN IDEA



The Gemstone Collection

EXCLUSIVELY FROM CLAYTON BLOCK

The environmental benefits of recycled materials, the durability of masonry, and the versatility of architectural polished block come together in the new Gemstone Collection from Clayton Block. Engineered for use in virtually any indoor or outdoor application, Gemstone Collection units have a rich, terrazzo-like finish and are available in a variety of shapes and sizes. You can always count on Clayton Block technology for cost-effective masonry solutions that transform your creative ideas into perfect projects!

Available in both arctic and warm-tone units—with Emerald, Sapphire, Topaz or Opal highlights—in two distinct finishes.



New Jersey Chapter

For more information,
visit our website or call Clayton today.

888-452-9348

www.claytonco.com

Box 3015 • Lakewood, NJ 08701

**Locations throughout
New Jersey to serve you**



TIMBERGRASS® FINE BAMBOO FLOORING AND PANELS



FROM LONGLEAF LUMBER LLC
Antique Wood, Bamboo & Cork Flooring

70-80 Webster Avenue Somerville, MA 02143
 617-625-3659 www.longleaflumber.com

LONGLEAF LUMBER LLC



*Flooring from Reclaimed Heart Pine and Other
 Antique Woods. Bamboo & Cork Flooring.*

70-80 Webster Avenue Somerville, MA 02143
 617-625-3659 www.longleaflumber.com

www.obrienandsons.com

See what we're made of.

O'Brien and Sons have been providing site structures and components, and play and recreation elements built with materials designed to last through years of use and exposure to the elements, for the past 75 years.

Specifications and standards don't always tell the whole story. You want to maximize your investment and minimize the need for replacement. We stand by our products, and by our clients. We'll still be there long after the sale has been made.

Find out what we're made of. Give us a call, or visit us on the web, and we'll show you what we've learned over the last 75 years.



Sometimes you need to look below the surface.



Elements For a Great Outdoors.™

93 West Street • P.O. Box 650 • Medfield, Massachusetts 02052-0650
 508-359-4200 • 800-835-0056 • Fax: 508-359-2817



quality fall protection

Work safe. Stay anchored.

Creating a safe workplace for suspended work on the outside of your facility is critical. It is also imperative the suspended personnel meet OSHA regulations and ANSI guidelines for fall-protection.

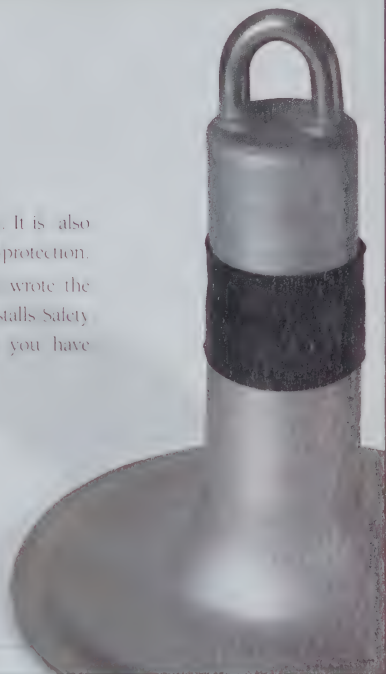
American Anchor knows the importance of roof anchor systems so well, they wrote the regulations. We are the only Northeast company which designs, manufactures, and installs Safety Fall Arrest Roof Anchors on the ANSI/IWCA 1-14 Standards Committee. When you have OSHA/ANSI requirement questions... come to us. **American Anchor!**

- FREE engineered design overview and layout of required system
- May be installed during new construction or retrofit to an existing structure
- Custom-made anchors for ANY roof



71 Elm Street, Suite 3 Foxboro, MA 02035

Tel: 800-371-8221 • Fax: 508-341-4100 • www.americananchor.com/2007/01/01/



Elegantly simple
lighting solutions for
simply elegant results.

manufactured
by Litelab Corp.
800/238-4120
specs@litolab.com

Represented in the
Boston area by

The Reflex Lighting Group

617/269-4510 info@reflexlighting.com

specs for this fixture (and others) at: <http://www.litolab.com/documents-217.html>

TRY THIS AT HOME

CA You don't have to be a Japanese chef to prove that Caesarstone quartz surfaces can take all the battles you can dish out—including food acids, oil or lemon stains, cuts, abrasions and even corrosive wine spills—and still be like new! Made of tough, durable quartz, they are non-porous and never need sealing. Available in 26 elegant styles including 4 framed finishes. Our certified, factory-trained fabricator program ensures that your order is customized exactly, ready to install quickly and backed with a formal 10-year warranty. Caesarstone makes life in your kitchen easier and more beautiful for years to come. Caesarstone quartz surfaces are available everywhere through major kitchen and design centers.

Caesarstone
THE ORIGINAL QUARTZ SURFACE

MARBLE AND GRANITE, INC.

270 University Ave., Westwood, MA 02090
Tel: 781 407 9540 Fax: 781 407 9530
www.marbleandgranite.com

Caesarstone knows more about quartz surfaces than anyone else, because we invented them. For more information, please call us today.

"IF I COULD DRAW, I WOULD HAVE BEEN AN ARCHITECT."

— Anonymous
Rider Hunt employee, 2002

Sometimes the next best thing to being one is being able to work with one. We work well with architects, building owners and contractors alike.

Rider Hunt – providing honest, effective, third party construction cost management services since 1785.



Rider Hunt Levett & Bailey
Construction Consultants and Quantity Surveyors

BOSTON, MA | 617.737.9339 | www.riderhunt.com

CUSTOMER SATISFACTION: THE MOST IMPORTANT THING WE BUILD.



At Vantage we understand that in today's economy a primary concern of most owners and tenants is achieving the earliest possible date of occupancy. That's why we consider delivering projects on time to be one of our highest goals. We are continuously looking at ways to improve the construction schedule while maintaining quality, from the first day on site until the final punch list is completed. For more information call John Connor at 508-651-3183, or visit our website, www.vantagebuildersinc.com.

VANTAGE
BUILDERS, INC.
COMMERCIAL CONSTRUCTION

39 Washington Ave., Natick, MA 01760
tel 508.651.3183 fax 508.651.3184



SHADLEY ASSOCIATES, P.C.

Landscape Architects / Site Planning Consultants

Announcing that after practicing for twenty years in Boston's premiere landscape architectural offices, JP Shadley, ASLA, has opened his own firm.

781-652-8809 ■ sa.lata.rcn.com



Est. 1866

Independent Architectural Hardware Consulting

CAMPBELL-McCABE, INC.

85 CENTRAL STREET, SUITE 102, WALTHAM, MA
02453 - USA

Independent experts in 08710 Architectural Door Hardware and providers of detailed Specifications for all building types.

- Review of openings for code compliance
- Life Safety
- ADA compliance
- Coordination with other trades
- Access Control and Security Interface
- Construction Administration

Member CSI, DHI, NFPA, SBCCI

T. 781.899.8822 F. 781.899.9444 E. cm@cmiahc.com
www.cmiahc.com

There are times in life when dipping can be great...



You can dip your candy apple, or dip your pork satay ... you can dip for more chalk on your climb, or dip the night away!

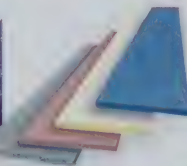
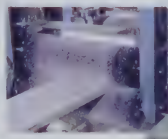
Dipping your shingles isn't one of them.

Fraser Cedar.

The ultimate in wood care and protection.

1 800 463-9663

www.frasercedar.com



Our shingles are coated on all sides, edge to edge, using premium Cabot's stains.



A natural blend of tradition and technology

Contact our representatives and ask them about our new wood siding products!

Dreams to scale...



South Boston Competition



GPI
models

a Marino Graphics Inc., Co.

79 Prospect St. Somerville MA 02143
617.628.1900 www.gpimodels.com

Harvard Business School
Technology Operations
Center Third Hall



RICHARD WHITE SONS, INC.

70 ROWE STREET, AUBURNDALE, MA 02466 • T 617 331-9500 • WWW.RWSONS.COM

Architect: Visnick & Caulfield Associates, Inc.

A Long (Green) Way to Go

by Gina Crandell

During the second half of the 20th century,

Boston invested mightily in highways to help people get out of the city, encroaching upon — and in places even devastating — its first designed greenway, Olmsted's Emerald Necklace. Now experiencing an urban renaissance and reversing the process by turning an elevated highway into a series of parks above the Big Dig tunnel, Boston must decide what kinds of places these parks — the Rose Kennedy Greenway — will become.

After years of indecision, the pending completion of the Big Dig made 2003 the year when discussion proliferated. Which is not to say that indecision is behind us. Public participation in this process has been integral and unwieldy. If you have attended any public meetings about the design of the Rose Kennedy Greenway, you know there are people in the audience who have a wealth of knowledge about the design of cities as well as those nostalgic for a nature not ruined by people: "Have you considered a curved shape?" asked one.

One problem is simply that many people have a hard time talking about landscape. Buildings are one thing — planners and designers, even the public, are comfortable discussing and even agreeing on architecture. But landscape? The problem might be a question of perceived ownership. It's mine. It's yours. Green (whatever that might mean) is good *but* so is acknowledging the city. Not only individuals but also groups join in — some to save our history, others to save nature. Landscape brings every person's own experience of "nature" and the public world to the table. But added together, these experiences don't make a landscape. That takes a bold idea onto which people can reflect their own experiences.

During my tenure as a professor, I have seen student evaluation forms become institutionalized. But a good teacher would certainly not decide what to teach based on what students want. At the same time, it has become pretty clear that students can recognize a good teacher when they have one. I think the lesson is the same for public participation: The public would recognize a good design proposal if they listened to intelligent debate of specific ideas and were presented with clear models. But it has been my experience that many of the public meetings for this project have at times both indulged the public and avoided serious debate. The meetings in 2001 convened by planning consultant SMWM seemed to say to those in attendance: We'll just break into small groups so you can say what you like and when we come back together we'll all agree on a park. The masterplan showed arrows going every which way and defined character in terms of paving and tree canopy, but the park *idea* remained elusive.

In February 2003, when designs for three parcels (North End, Wharf District, Chinatown) of the Rose Kennedy Greenway were exhibited at the Boston Public Library, a panel of national experts was convened to jumpstart the discussion. But their comments before the overflow audience were constrained by the political fear that public sentiment might galvanize around one of the proposals that had not been selected as a finalist. A public forum the following June put forward design "principles" — Be Uniquely of Boston, Design for the Future, and Build Common Ground for All — but they were too generic to contribute to a discussion of the design proposals that were then on the table.

Top three images:

Wharf District park proposal
Rose Kennedy Greenway
(October 2003)

Designers:
EDAW
Copley Wolff Design Group

Digital renderings
courtesy of Neoscape, Inc.



Bottom two images:

North End park proposal
Rose Kennedy Greenway
(October 2003)

Designers:
Gustafson Guthrie Nichol Ltd.
Crosby Schlessinger
Smallridge



Chinatown park proposal
Rose Kennedy Greenway
(October 2003)

Designers:
Carol R. Johnson Associates
Turenscape

Digital renderings
courtesy of Neoscape, Inc

Democratic debate can be very messy, but it can offer more direction if the conversation is focused on a specific place or a specific proposal. Lectures and essays about landscapes built in this country and around the world — not as models for imitation but as a basis for a language to talk about landscape — should form the foundation for a project that will shape the city of Boston for years to come. Articles by *Boston Globe* architecture critic Robert Campbell — and a companion series televised on WCVB — were apparently the only public attempt to look for precedents in other cities.

Public participation must be an educational process. Boston is transforming from a city to leave into a city in which to live. (Even a Thoreau might move back for the good walking.) But Boston has more than highways left from its past: lingering anti-urbanism, a burdensome attention to history, and fear of risk from failed attempts to be modern. The public naturally hopes that a design for this big open space can satisfy every concern, fix every problem, and correct every mistake. But there has been a paucity of discussion about what these parks can and cannot achieve. The result is confusion about what constitutes honest urban nature rather than a suburban, naturalistic conceit. Rebecca Barnes, the chief planner for the city, deserves credit for voicing concerns about early proposals for the Wharf District parcel. With her remarks, the conversation about the design of the Greenway became more focused.

Finally, experience suggests that three-dimensional models contribute much more to public understanding than do plan drawings. In February 2003, the designers exhibited boards with plans. What could the public understand from these drawings? For example, on one board, trees were shown 30 feet apart and on another, as close as three feet. These represent *radically* different ideas, but would the public even notice this difference? (The trees shown 30 feet on center looked full-grown and therefore were probably more convincing to the public, even though the closely spaced trees had the potential of becoming a successional forest.)

What a project needs most is a strong concept and articulate designers to move the public away from wish lists and complaints to advocacy. That seems to have happened in the North End. Despite a selection process that discouraged not only submissions but also ideas, the Turnpike Authority got lucky with the North End team that paired Seattle-based Gustafson Guthrie Nichol with Boston-based Crosby Schlessinger Smallridge.

Their initial concept — sculpted in clay and reproduced in plaster — was so abstract that the fact that it represented the topography of a park was only evident when it was placed in the context model of Boston where it gained scale. Nevertheless, this subtle but powerful manipulation of the ground plane — for which landscape architect Kathryn Gustafson is known internationally — has been maintained, although transformed by the public process, and can still be felt in the current model even when it is overlaid with representational paving, trees, a loggia, planting beds, and lawn. The park design doesn't pander to the past, although it makes historical associations whenever they enrich.



The complexities of making a civic space that is responsive both to its site and to the contemporary culture in which we live are many. The first challenge is a compelling idea. Another is navigating a public process in which the landscape architects can communicate what they have learned from precedent projects all over the world and across decades to a public constituency. The North End community was initially attracted to conventional, suburban forms where curving mounds represent “nature.” But with the strength of the concept and the ability of the team to communicate it, the North End community has taken ownership of this design. Consequently, their (and Boston’s) park is going to be much richer and more contemporary—no small feat for a government project.

As of this writing, the Chinatown Park is moving toward consensus. The Wharf District parcel has moved from theme parks to a list: Café; Sculpture Garden; Trellis Structures for Performance and Exhibitions; Grand Water Feature; Sound-Light-Water-Steam Garden; East-West Constructions; North-South Bands; Series of Entry Plazas; Rooms with Figural Elements; a Grand Room, Triangular Bosques; a Green Spine; and Various Buildings.

The Turnpike Authority has agreed to maintain the Rose Kennedy Greenway for five years but no one has yet determined who will care for it after that. I hoped that the City of Boston could take responsibility until I examined its recent project: Christopher Columbus Park, shown on plans for the Rose Kennedy Greenway as a circular organization. Walking through it, one is impressed not by its organization but by its fragmentation. When it opened in 1976, the strongest feature



was the triangular cobblestone plaza lined with marine bollards at the water’s edge, reinforced by a lawn and a massive trellis on higher ground. Several years later, the Rose Kennedy Garden and a bubbling fountain were added, followed by the Beirut Memorial. When it reopened this year a *maintenance garage* had been placed between an enlarged mail-order playground and a fountain. The granite cobblestones have been largely replaced by asphalt. No one could be fooled into thinking the asphalt (with rectangular joint lines pressed into it) is stone because it is already decomposing.

In honor of Rose Kennedy and Boston’s future, let us properly fund the Greenway and focus our conversation. ■ ■ ■

Gina Crandell is a landscape architect. The former senior editor of *Land Forum*, she teaches landscape architecture at the Rhode Island School of Design.



Builds Business

SMPS is dedicated to supporting you as you build your business and position your firm as a leader within the marketplace.

"My involvement in SMPS has given me access to deep and long-lasting business relationships that have fostered a dialogue on strategic marketing issues of importance to me and Gilbane. This has allowed me to execute more productive business strategies for Gilbane's bottom line."

— Alfred K. Potter II, FSMPS
Senior Vice President, Sales & Marketing,
Gilbane Building Company
Providence, RI

"SMPS has definitely helped build Barton Malow. Our revenues have quadrupled since our employees have been active in SMPS, we have been able to reduce business development training costs by having employees attend SMPS programs/conferences, and we have been able to hire several talented business development professionals due to SMPS affiliations."

— Sheryl Maibach, FSMPS
Vice President, Barton Malow
Southfield, MI



SMPS Boston
93 Concord Avenue, Suite 8
Belmont, MA 02478
phone 617.489.4733
fax 617.489.7799
www.smpsbboston.org



Society for
Marketing
Professional
Services

Society for Marketing Professional Services
99 Canal Center Plaza, #330
Alexandria, VA 22314
phone 800.292.7677
fax 703.549.2498
www.smps.org



build with care



Truant House for Advanced
Research and Education

2003 National
Design-Build Award

2003 National
Design-Build Award

www.truantllc.com


truant
CONSTRUCTION



*Bringing Our
Architectural
Heritage Back
to Life...*

M&A

MUCKLE & ASSOCIATES, Inc.
www.muckleinc.com



Service Point

- Large Format Bond Printing
- CAD Plotting
- Copying Services
- Scanning & Archiving
- Color Presentation Graphics
- On-Site Repro Services
 - Equipment, job tracking and expense recovery in your firm
- Web-Based Services
 - File Transmission
 - Internet Plan Rooms
 - Document Management

(800) 747-3775 • servicepointusa.com

**YOUR
RESOURCE
INTERESTS
ADVOCATE
YOUR
VOICE**

BTEA Building Trades Employers' Association

*Building on a strong tradition of service
to our members and the construction industry*

Affiliated contractor associations

Sheet Metal & Air Conditioning Contractors Association

Boston Roofing Contractors Association

Northeast Erectors Association

Insulation Contractors Association of New England

Painting & Finishing Employers Association of New England &
Glass Employers Association of New England

Carpenters Employers Association of New England

New England Mechanical Service Contractors Association/
Air Conditioning & Refrigeration Contractors of Boston, Inc.



www.btea.com • 617-479-0220

Get the advantage

WALLTITE™

engineered
building envelope
system

Durability

Energy efficiency

Occupant comfort

Design freedom

Buildability

Qualified applicators



www.basf.com/spray

WALLTITE@basf.com

1-800-547-4004

BASF engineered urethane construction materials provide insulation and air barrier system continuity throughout the building envelope. Our WALLTITE system meets or exceeds all the new air barrier codes. It also contributes to improved durability, energy efficiency and improved occupant comfort, health and safety.

HELPING MAKE PRODUCTS BETTER™

BASF

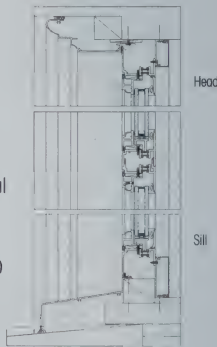


LET EFCO® CUSTOMIZE SOLUTIONS FOR A HISTORIC APPEARANCE WITH MODERN EFFICIENCY.

At EFCO, we understand the unique challenges of historic replication. In fact, we have a long history of working with codes and committees to assure success from initial review to final installation.

EFCO is a leading manufacturer with a vast range of products as well as the ability to completely customize your solutions. We can reproduce fenestration that maintains historic integrity while providing updated thermal efficiency and smooth operation.

To minimize tear-out labor and debris, choose an EFCO Trim-All™ Window Replacement System to fit over existing wood or steel window frames. Any EFCO product can be specified with unlimited custom paint colors—and a selection of finishes and claddings—to match existing architecture and keep your project beautiful for years to come.



Products: EFCO Series 590 Steel Replica Windows,
Series 5600 Curtain Wall System, and
Series D518 DuraShile™ Doors
Building: Union Train Station, Worcester, MA
Architect: Finegold Alexander
Erector: Chevrolet Corp
Agent: Wharton Associates



Bring a new perspective to your historical project. Contact your EFCO representative, FENESTRA Inc., at 207-761-4455 or e-mail fenestra@maine.rr.com. You can also call EFCO direct at 1-800-221-4169 or visit us on the Web at www.efcocorp.com.



FENESTRA



WINDOWS
CURTAIN WALLS
ENTRANCES
STOREFRONTS

Architect, will you meet the new requirement?



As of September 1, 2003 all Registered Architects in Massachusetts must complete 12 hours of continuing education each year. Eight of these hours must be in the Health, Safety and Welfare (HSW) areas.



For more information
please call
617-989-4310
or visit
www.wit.edu/aia



100 Years of Leadership in Technology

WENTWORTH
Institute of Technology

100



Five-star service.



Pella's exclusive reps ensure exact measurements,
prompt quotes, on-time delivery – and a good night's sleep.

THE PELLA WINDOW AND DOOR STORE™

45 FONDI ROAD • HAVERHILL, MA • 978-373-2500

COMMERCIAL DIVISION • 978-521-7100

www.pella.com



VIEWED TO BE THE BEST.®

Past Dense

The Density Conference (September 12-14, 2003)

by Jeff Stein AIA

"The myth of America is wide open spaces."

— filmmaker Sergio Leone

In Massachusetts, development consumes two acres of open space per hour. (EPA)¹

Gasoline consumption per capita (gallons per year):³

Los Angeles: 392

Chicago (Cook County): 376

San Francisco: 238

New York City: 146

According to Boston's Mayor Menino, the Boston region needs 15,000 new housing units annually to avoid steep housing price inflation; more than twice the production recorded during the 1990s.¹

The city of Boston and the city of Paris occupy approximately the same land area, but Paris has approximately four times as many residents. The Paris Metro has 270 stops; the Boston T has 127.²

At Boston's Omni Parker House hotel last September, people were talking to each other about those wide open spaces, and about the American Dream that threatens to fill them with houses, cars, roads, and picket fences. They were part of the Boston Society of Architects' conference entitled "Density — Myth and Reality." Attendance was high, the speakers were stellar, the food was great, and more than 350 professionals pronounced it a resounding success. Projects and presentations about density were delivered by city planners and developers from around the country and by journalists who write about place and change and public health.

Policymakers such as former Maryland governor Parris Glendening (president of the Smart Growth Leadership Institute) and Doug Foy (Massachusetts Chief of Commonwealth Development, in effect the Super Cabinet Minister of Smart Growth) delivered go-go density sermons. Manufacturers described fascinating new products, such as a vertical parking mechanism that allows drivers to park ten cars atop each other in the space of a single parking stall. Several minority citizens who actually live in dense urban conditions shared their misgivings about the power of density to cure our ills.

Conferees examined provocative ideas about density translated into designs for new neighborhoods. On view were winning project boards from the BSA's related national competition (*see page 80*) to design for density in three Massachusetts communities. (The mayor of a fourth community had reportedly threatened to sue anyone with the temerity to propose a dense project in his city.)

Half the attendees were architects; the other half were economists, planners, lawyers, public officials, community activists, and developers. That's the thing about a conference: so many conferees share the same point of

Commuting by mass transit
in US cities
(percentage commuting):³

Atlanta (Fulton County): 9.3%

Los Angeles: 6.6%

Chicago (Cook County): 17.3%

Boston (Suffolk County): 30.9%

San Francisco: 31.1%

New York City: 52.8%

Commuting by walking/biking
in US cities (percentage
walking/biking):³

Atlanta (Fulton County): 2.4%

Los Angeles: 3.6%

Chicago (Cook County): 4.4%

Boston (Suffolk County): 12.7%

San Francisco: 11.3%

New York City: 10.9%

view. Invariably, the speakers are professional colleagues, or better yet, friends of the conference organizers. They're people like you, only more outspoken. Likely they went to the same schools, worked for the same companies. And this is true not just for speakers, but for attendees, too. They're often all around the same age, from the same sectors of the economy, and they are generally of the same gender. For many, it's comforting to be among like-minded folk in pleasant surroundings, pretending for a day or two that how you understand the world is how the world should be understood, an understanding reflected in so many nodding faces at the conference that look like your face. This goes on until Sunday afternoon and you're forced to check out of the hotel and hunker down, back in the real world. But when we're together with so many professionals who are just like us, it's sometimes hard to recall that we are often talking about people who are not like us.

Increasingly, people who are not like us are voicing opinions, expressing remarkable agreement: Just about everything about how we live in Massachusetts needs fixing. Ours is a state of serious suburban sprawl, racial segregation, deteriorating watersheds, escalating energy costs, expanding air pollution, skyrocketing automobile use. And, as BSA president David Dixon recognized, there are few better topics than "density" to introduce such a slate of issues.

One reason for this is that density is simply inevitable. It is our future; we must come to terms with it. This isn't a moral pronouncement — just do the math: a hundred years ago, the human population of the planet was two billion souls. Except for explorers and refugees, "place" —

In *The Death and Life of Great American Cities*, Jane Jacobs champions neighborhoods of 100 dwelling units per acre. New Urbanism focuses more on Garden City densities (what Jacobs calls "semi-suburban densities") of 10-20 dwelling units per acre.²

where you worked and lived, where your social contacts were, the physical environment in which you developed meaningful relationships — was inescapable. Today, six billion people live on an earth whose surface area certainly hasn't increased in the past century. More than half of us have access to mechanized transportation on a daily basis. How we live our lives is more complicated; so is where we live them, our settlement patterns. "Place," even in Massachusetts, has lost much of its meaning — except for tourists who come from places even more placeless than this. The inevitable, density, is not an issue to which we have paid much attention until now.

Many planners have begun to focus on the convincing notion that the only way to preserve places that are not already densely populated is for us to live in places that are. Given the current state of architectural technology — i.e., the buildings we design and construct and the transportation systems we use to reach them destroy nature and natural systems — this is an important observation.

But another important observation is that density is not a place or a thing or a solution in and of itself. It is merely a quality that can be applied to a place or a thing. Density equals intensity. Density of human habitation only intensifies the experience of space. This can be a good thing (witness the phenomenon of empty-nesters moving into the city), but it isn't always (witness young parents leaving the city in search of their green acre).

American communities are more
segregated by income than at any
time since World War II.¹

Over half the land in most
urbanized areas is paved and
devoted to vehicles in motion
or vehicles at rest.²

Denser communities
have less obesity,
diabetes, high blood
pressure. (CDC)¹

And there is some confusion about how we use language when we talk of density. Today's planners are talking increasingly about actual numbers of people per acre. In the past, when architects and theorists have spoken of density in urban design, they talked only in spatial terms, about buildings that are close together, about the way building forms create urban space. This is urban space that — in the past — celebrated our very being, space that supported how and where we could meet each other, and exchange ideas and goods and services. This is the sort of urban space that Lou Kahn talked about when he described the street as civic space, as an "urban room."

But the street hasn't really been that kind of urban room since long before Kahn waxed nostalgic for it. And unless our architectural and transportation technologies change radically and rapidly, it won't help to apply density and intensify the experience of that room.

On Saturday at the conference, between panel discussions, I found myself in an overstuffed club chair in a corner of the hotel's big brown lobby. There's an urban room! Trying to collect my thoughts, I began to sense the room becoming noticeably smaller. A line of people was walking away from the center of the room, toward me, looking for the privacy of a bit of wall, all moving their lips. I couldn't quite make out what they were saying, but it was clear they weren't saying it to me, or even to each other. Then I saw: 30 people were talking simultaneously on cell phones. One more technology that defies place — where the callers were in physical space didn't matter. In our lives now, content has been separated pretty convincingly from context. What does density mean when our connections to the physical world are radically changing?

Toward the end of the conference, a speaker observed that "time is not on our side." No kidding — in fact, the conference itself was already a little late. Density as an alternative to urban sprawl? Not any more it isn't. In Boston, we have just spent \$15 billion on the sprawl-inducing, automobile-supporting Big Dig, a massive highway project that will permit even more people in more cars to more easily travel to and through the dense city from the suburban sprawl that surrounds it. We have even created all those vent buildings — at \$20 million each — to deal with the challenge of spreading carbon monoxide from the dense car traffic evenly over the dense city. And there are thousands of Bostonians who are vocally against building anything at all on the recovered acreage above the Big Dig. For them, the sinking of the Central Artery provides a new opportunity to participate in the American myth of wide open spaces. None of them seemed to be in attendance at the conference.

Someone mentioned that it's the job of an urban designer to bring many participants together for peacemaking. The Density Conference might have been a place to do that; but it was an already peaceful crowd that showed up there. The work that urban designers have to do to sell density is still to come. ■ ■ ■

Jeff Stein AIA is the architecture critic for *Banker & Tradesman* and professor of architecture at Wentworth Institute of Technology.

Sources:

1. David Dixon FAIA
Goody, Clancy & Associates,
President, Boston Society
of Architects
2. Douglas S. Kelbaugh FAIA
Dean, Taubman College
of Architecture and
Urban Planning, University of
Michigan
3. Mark Ginsberg AIA
Curtis + Ginsberg Architects
New York City

Vehicles per household:³

Atlanta (Fulton County): 1.48
Los Angeles: 1.61
Chicago (Cook County): 1.36
Boston (Suffolk County): 0.96
San Francisco: 1.12
New York City: 0.62

I think it's... exciting to
do modern, contemporary work
and to try to find the thing
that makes something fresh and
innovative... but it can still fit in.

RICHARD J. BERTMAN FAIA



Noble and Greenough School
Dedham, Massachusetts

Architect:
CBT/Childs Bertman Tseckares
1995

Portrait of the Artist

Homer Russell talks with
Richard Bertman FAIA
recipient, 2003 BSA Award of Honor

RICHARD J. BERTMAN FAIA is the recipient of the 2003 Boston Society of Architects Award of Honor in recognition of his service to the profession. A founding principal of CBT/Childs Bertman Tseckares Inc. in Boston, he is a former president of the BSA, former chair of the Back Bay Architectural Commission, a former trustee of the Society for the Preservation of New England Antiquities, and former chair of the Boston Landmarks Commission Design Review Committee. His work includes: 111 Huntington Avenue; Trinity Place; 200 Newbury Street ("Nike building"); the Ritz Carlton Towers; and 801 Boylston Street. His historic work includes: the Ames Webster House in Back Bay; Louis Boston; Harvard University's Matthews Hall; Thomas Crane Public Library; and One Winthrop Square in Boston. A graduate of Harvard, MIT, and the University of California at Berkeley, he is also a noted sculptor.

HOMER RUSSELL Homer Russell is an urban design consultant in Boston and was the former director of urban design at the Boston Redevelopment Authority, where his career spanned more than three decades, starting under Ed Logue. During that time, the BRA received several local and national awards for planning projects including the Charlestown Naval Shipyard, the Central Artery air-rights and the Seaport. A frequent visiting lecturer and design critic, he received degrees from Princeton and Harvard.

RUSSELL: You were one of the founders of CBT — a firm that, 36 years later, is one of Boston's most prominent design firms. What do you remember about the beginning?

BERTMAN: It all started with a competition that Maury Childs, Charles Tseckares, and I entered. We didn't win, but we discovered that we worked well together. My first job had been at a small firm — David Abrahams and Associates. He was a rising architect who died young; I was laid off after a year. I was able to get a job in Hugh Stubbins' office, where I started to think about having my own firm. Maury Childs was a former classmate and Charles Tseckares was a friend, and none of us had any money to start a firm on our own. I went back to graduate school and then started teaching at RISD while Maury and Charles moonlighted, and we started this office. We called ourselves CBT after a lot of agony over whether we should be BCT or TCB. Our first project was a bookstore on the bottom floor of the Raymonds Building. The client wanted to see our office. Of course, we had no office. But I had a two-family house in Brookline with a basement, so that weekend we painted, we hung the ceiling, and we put in drafting tables. Some friends from Sasaki came over at lunchtime and pretended to draft, just before our potential clients arrived at 12:30. The clients looked around, seemed satisfied, and left, our friends went back to work, and that was the beginning of our firm.

RUSSELL: Start-ups are always hard. What were the most crucial issues for you?

BERTMAN: Getting work was difficult. We did porch and bathroom additions for friends, but when you start to move up to other projects, it's very hard to compete with other firms when you've only done porch additions. At one point, three years out, we had no work. People say it takes about five years to get established, but we were thinking we'd have to fold. We called everyone we knew — other architects — to see if we could do drawings for them, just to keep the office going. One of them, Claude Miquelle —

SquashBusters,
Northeastern University
Boston

Architect:
CBT/Childs Bertman
Tseckares Inc.
2003

111 Huntington Avenue
Boston

Architect:
CBT/Childs Bertman
Tseckares Inc.
2001



photo: Jonathan Hillyer

whom I will never forget because of his generosity — gave us a job. That tided us over and from then on the firm kept growing. We eventually ended up doing a lot of restoration and adaptive reuse projects for older buildings. This was just before the rise of the preservation movement. We learned a lot, and then when the preservation movement became important, there was a demand for the kind of expertise we had developed. We were later able to use our preservation experience as a springboard to other work — housing and renovations — that gave us the background to do new buildings.

RUSSELL: You started out as a three-man firm. As you got busier and busier, did the firm expand or did you all just work harder?

BERTMAN: We were continually working. Tony Casendino joined us shortly after we started. He had worked for the Boston Redevelopment Authority and had generated a lot of comp time. So he could afford to work for almost nothing. The office just continued to grow slowly. We moved from the basement of my two-family house down to the waterfront to an old metal building at the end of Lewis Wharf. This was before urban renewal, before that whole area was developed. You'd be drafting and you'd look up and a huge tanker would be quietly sailing by. But the area was pretty bad then — dead bodies floating in the water, cars being dumped there. Things changed later, when we did the restoration of the Ames Webster House in Back Bay and were able to move our office there. And of course, we've just moved to the North Station area, where we were able to acquire and renovate an old loft building.

RUSSELL: How would you say your own attitudes have changed since CBT's start?

BERTMAN: As a young architect, you're just trying to get things built. We won a competition in which 10 or 11 firms were competing. It was a huge effort. We had to make some changes just before going into construction, which we did quickly — unfortunately



photo: Edward Jacoby

Public process is not a one-time event. If you're going to be successful at it, people have to trust you.

RICHARD J. BERTMAN FAIA

without much thought. I remember going to the site after it was done and feeling depressed, thinking that after all that work, I wasn't proud of it. All that effort wasted because of a lack of attention. That experience changed us. I also think that my experience later on the Back Bay Architectural Commission affected me quite a bit. I learned a lot about how buildings fit in with other buildings and what it is that makes the Back Bay so important. Now I think it's much more exciting to do modern, contemporary work and to try to find the thing that makes something fresh and innovative. But I learned that it can still fit in.

RUSSELL: Can you identify two or three contemporary buildings in Boston by non-Boston architects that you think are exceptionally strong?

BERTMAN: There are a couple that I admire. Right now we're working with Norman Foster's office on the Museum of Fine Arts, which has been a wonderful experience. My initial concern was that such a brand-name firm might do something inappropriately stylized. But I found that they really focused on the needs of this building and have produced a thoughtful, responsible design. Frank Gehry's Stata building at MIT is another one — it's innovative, but it also functions well.

RUSSELL: You mentioned your work on the Back Bay Architectural Commission, which was one of the first design-review entities in Boston — part of the beginning of the community participation process we have today. A lot has changed in terms of public process in this city.

BERTMAN: The community process can be very tough, but I think it does a lot of things for architects. Number one, it gives us time. Because it takes so long just to get through the process, we have a chance to think about things more than once, and I think that's very helpful in terms of quality. Also, I think the support from the BRA for good design is really helpful.

RUSSELL: I think there are a lot of architects, young architects particularly, who think their vision is being trampled on if community groups get a say in what their work is like.

BERTMAN: That can happen if the architect is only acting as a drafter for a community group. That's going to produce bad architecture. But I found that if you work with the group and really try to help solve problems rather than think of the group as standing in the way, that really helps. Their comments can trigger other thoughts, other solutions. The problem comes when the process gets dragged out and you just say, "OK, if that's what they want, let's give it to them and get this thing over with." And that's really frustrating.

RUSSELL: And ultimately, that hurts the process.

BERTMAN: Yes. I have to say that I think the process has changed a lot. It used to be a process of give-and-take with the community. We all worked together. Now the process is much more formalized. Perhaps too formalized. It's almost as if you're presenting to the community rather than working with the community. I don't know how we can get back to small working groups where you really can solve problems together rather than simply present a finished product. If people don't like that finished product, there's no way of really responding to them. It's much more adversarial than it used to be.

RUSSELL: Over the years we — architects and planners — had the opportunity to rethink mistakes that were made earlier, particularly in the '60s. I think the design-review process, once we got it down and understood the politics of it, has been hugely beneficial to the city. As I walk around, I think the place looks great. We've patched up a lot of little mistakes, and we don't make nearly as many as we did 30 years ago.

[The] concept of change and how our perception is affected by change intrigues me.

RICHARD J. BERTMAN FAIA

BERTMAN: So much has to do with credibility. Public process is not a one-time event. If you're going to be successful at it, people have to trust you. The community has to be able to trust everyone — the BRA, the architects, and the developers. And that takes time.

RUSSELL: Can you give an example of a project that was particularly complex in terms of balancing public process and your design goals?

BERTMAN: The Nike building on Newbury Street was one. There were only three remaining empty lots in the Back Bay and we thought we should do a modern building on that one. Not a pastiche of older styles, but a really modern building. Some people in the community were afraid of anything new. The process was incredibly difficult, and it took a long time. Our client, John Connolly, was wonderful because he had the patience to put up with it. And finally, after a year, we came down to a vote, and it was two-two. The chair broke the tie and we won. After the fact, people liked the building, and it won several awards. But it was really tough to persuade people that you could do a contemporary building in that historic district. So that's an example of a complicated project, but I think every project is complicated. That's what makes architecture so wonderful — you have a chance to completely immerse yourself in a project, study it, and find a solution that is appropriate. You hope.

RUSSELL: You've probably had as much experience with design review as anyone in Boston. How do you do a contemporary building that fits in enough to get passed by the district commission and the Landmarks Commission?

BERTMAN: It has to do with the old question about Boston architecture: What is it? Everybody says we should be building "Boston architecture."

RUSSELL: In 11 different neighborhoods, each with its own architecture.

BERTMAN: Right. I think the answer has to do with scale. The scale of the building and the scale of the elements that make up the building. You don't need to use brick or stone. You don't need to do Georgian or Victorian. But you do need to relate to the scale of the city. We once won an international competition in Los Angeles. One of the jurors said how much they appreciated "Boston architecture." I think what they wanted was that human quality that comes from smaller-scaled elements.

RUSSELL: Human quality, smaller scale, Boston character — those are all phrases that have cropped up in the recent debates of the new Greenway surface treatment over the Big Dig. What is your view of that project?

BERTMAN: I'm not going to make friends with this one. I was in Madrid when the Greenway discussion was percolating. There's a wonderful park system that runs through that city — I thought it would be wonderful to have parks like that running through Boston. There's been a lot of criticism of having so much landscape — a lot of people are still convinced that we should be building across that space to "reknit the city fabric." But I think that's a short-term criticism. This is Boston's one and only opportunity to create this swath through the city. In 100 years, the city will be built up on both sides of the Greenway — just like Madrid — and it would be a wonderful thing to have a special, continuous, beautiful park. I've always leaned less toward building structures on that space and more toward creating green space. There's a lot of criticism — you have security issues, you have to maintain it, it's redundant because it's right near the waterfront. I've heard all those things. But I even think we're being short-sighted in not maximizing this one-time opportunity, in not making more green. I suspect I'm in the minority among architects. We'll have to wait 100 years to see who was right. ■ ■ ■



Above:
Waiting, 1993
cast bronze

Left:
Self portrait, 1996
steel wire

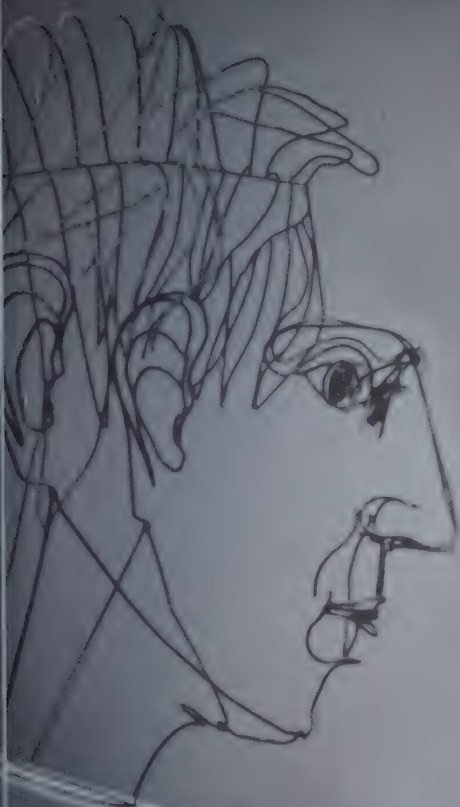


Photo courtesy Richard Berman

Some of my sculptures using steel rod or wire are like drawings in air. As with drawings on paper, the viewer visually fills in the surface between lines to create form and shape. The transparency of the piece expresses both near and distant elements simultaneously. This interaction of elements within the sculpture gives the impression of change as one moves around it. Unexpected images are produced as one "reads" the relationship between parts.

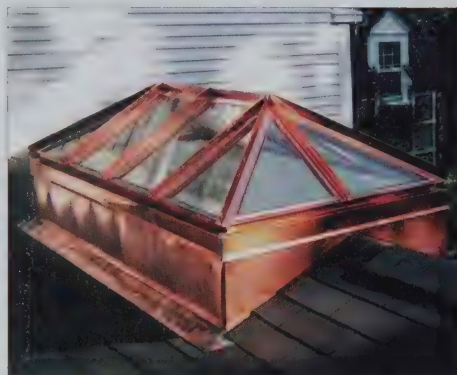
This concept of change and how our perception is affected by change intrigues me. In some of my work, the pieces themselves move. Movement generates interest by varying the relationship between elements, creating variety. In some instances, I have tried to involve the viewer physically as well as visually, with pieces that require cranking or peddling to make the pieces move. However, this "involvement" prevents one from easily perceiving the changing relationship between parts. My

most recent pieces have used motors to do the turning so that one can observe the changing relationships. In these pieces, movement is implied even when the piece is stationary.

Tolstoy observed that the business of art is to make understood and felt that which otherwise might be incomprehensible and inaccessible. I care about making my art accessible to people. It is important to me that anyone not formally educated in art theory can relate to, feel comfortable with, be intrigued, or provoked by my work. Often I try to make that connection through humor. Poking fun at some of the things we take so seriously makes them more approachable. I admire folk art and have been trying to instill in my own work that humanness and down-to-earth quality that reminds us of the complexity, the frivolity, the charm, spontaneity, and vitality in our daily lives.

— Richard J. Bertman FAIA

CHARLES RIVER RESTORATION

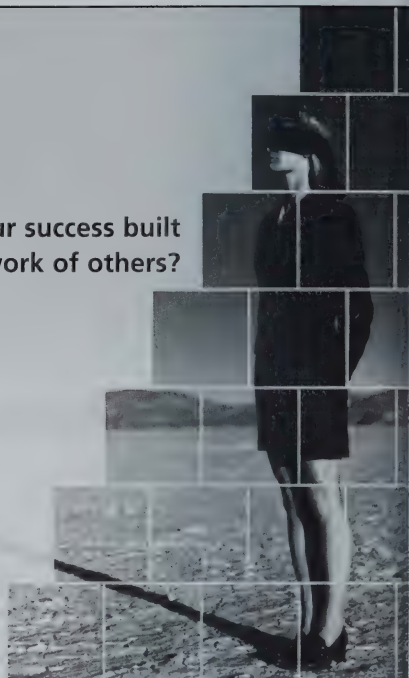


CUSTOM DESIGNERS AND FABRICATORS
OF HISTORIC COPPER FRAME SKYLIGHTS

POST OFFICE BOX 390
HOPKINTON, MA 01748

508-435-8540
EMAIL CRR.INC@VERIZON.NET

Is your success built
on the work of others?



You didn't become a successful
architect by wearing a blindfold.

You stood up for your vision, and you realized it with cutting-edge software.

You want others to respect your creativity.
Software developers deserve the same respect.

Stand up for them. Fight software piracy.
Report software theft. Learn about proper software management.

Visit www.bsaarchitect.com

Forget rolling the dice.



Dakota DesignStaff
delivers winning
A/E Staffing Solutions
every time.

Our staff are screened by a
registered, practicing architect
who personally interviews each
candidate including portfolio
review, hands-on CAD testing
and reference checks. All staff
are fully insured for liability and
workers comp, and we cover all
payroll taxes and benefits.

DAKOTA
DesignStaff

Draw from the Best!

BSA Business Software Alliance
A BSA-Related Staffing Service

To learn more, visit our web site
at www.dakotadesignstaff.com
or call 978-371-0530.

Setting the Standard

 **BSA**
BUSINESS SOFTWARE ALLIANCE



Golden Trowel Award Winner
and Joseph Minkley United States Court House Boston, Massachusetts
Architect: Per Cabb Freed & Partners Architects LLP in Association with Jung/Brannen
Associates, Inc.
Mason Contractor: Franco
Craftworkers: International Union of Bricklayers & Allied Craftworkers Local 3 MA

Building the Best in New England

Union Masonry Craftworkers & Contractors The Best Hands in the Business

Every construction project requires teamwork. Not only among the architects, developers, and trades, but especially between the contractors, craftworkers and consultants. Team IMI is the union of these three partners.

Our goal is to ensure that you always have enough of the world class union craftworkers and contractors you need to complete your project - no matter how big, how elaborate or how visionary it may be. Our promise is that we do every job with a sense of pride and accomplishment unmatched in the masonry industry.

IMI provides training to the masonry industry and design assistance to the architectural community.



INTERNATIONAL UNION OF BRICKLAYERS & ALLIED CRAFTWORKERS
CONTRACTORS ASSOCIATION

For further information contact:

The International Masonry Institute

2 Park Plaza, Suite 315

Boston, MA 02116

Tel: 800-IMI-0988

Fax: 617-426-9737

www.imiweb.org

225 Grandview Drive
Glastonbury, CT 06033

Tel: 800-IMI-0988

Fax: 860-659-5884

www.imiweb.org



**Works well in really big places.
Like your imagination.**

Custom creations or timeless classics. KML by Andersen™ Entranceways can help you create almost anything you can envision. Options include select woods, clad exteriors, custom divided light patterns, commercial ADA approved sill, decorative art glass and hardware. Imagination, of course, is standard.

3025A. © 2003 Andersen Corporation. All rights reserved.

Brockway-Smith Company



www.brosco.com

Andersen Architectural Department

800-508-7704



www.andersenwindows.com

Serving New England Architects since 1890.

Providing Superior Solutionssm to the Architectural Community

Accounting,
Auditing &
Taxation

Employee
Benefits

Human
Resources

Lender &
Investor Services

Valuation &
Litigation Services

Personal Financial
Planning

Turnaround &
Interim Management
Consulting

Superior Solutionssm

CAMBRIDGE

NEW BEDFORD

WWW.TOFIAS.COM

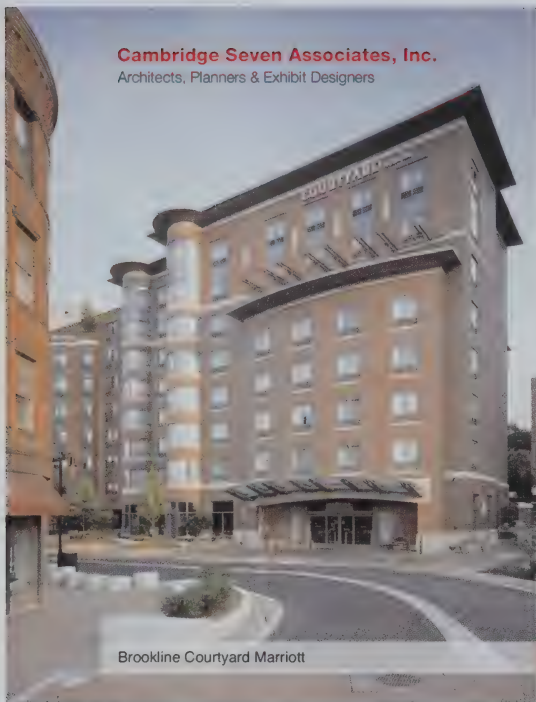
888.761.8835

TOFIAS

PC

350 MASSACHUSETTS AVE., CAMBRIDGE, MA 02139

Cambridge Seven Associates, Inc.
Architects, Planners & Exhibit Designers



Brookline Courtyard Marriott

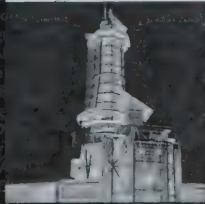
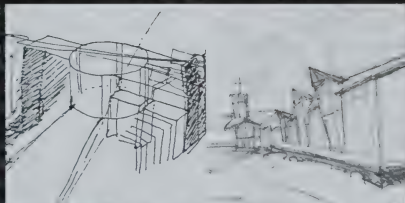
1050 Massachusetts Avenue Cambridge, MA 02138 t: 617.492.7000 www.c7a.com



people places
design

COPLEY WOLFF Design Group
landscape architects and planners, tel: 617 854 9000 www.copley-woff.com

**From concept to
design career**



BOSTON ARCHITECTURAL CENTER
320 Newbury Street • Boston MA 02115

www.the-bac.edu • 617-585-0100

Plancarrier.com™

PATENT-PENDING

It's Here!
The Plancarrier™
The convenience of having a free hand for your phone, coffee, bags, briefcase, palm, etc.

Perfect For:
Architects, Engineers, Builders, Contractors, Real Estate Professionals, Graphic Designers, Advertising Professionals, Students, etc...

To order visit
www.Plancarrier.com

Did You Know...

Marvin Windows and Doors
preserves and protects the environment?

How?...By recycling wood...and lots of it!

- Marvin purchases raw lumber from suppliers with sound forest management practices, who subscribe to the Sustainable Forest Initiative (SFI), promoting good forest stewardship.
- 6,000 tons of packaging and logging wood heats Marvin's plants!
- 19,000 tons of wood shavings are shipped to the poultry industry for bedding, as well as to product manufacturers for products such as organic mulch!



MARVIN

Windows and Doors

Made for you.™

Stay tuned for other ways Marvin preserves and protects the environment!

In Connecticut:

Herrington's Showplace

Lakeville, CT • 860.435.2561

Sanford & Hawley, Inc.

Unionville, Manchester, CT • 800.433.7941

The Marvin Showcase at
Branford Building Supplies

Branford, CT • 203.488.2518

Marvin Windows and Doors Showcase
By Woodbury Supply

Woodbury, CT • 800.525.7794

In Maine:

EBS Building Supplies

Marvin Windows and Doors Showcase
Ellsworth, ME • 800.244.7134

Hancock Windows Featuring Marvin Windows
Portland, ME • 207.874.0852

In Massachusetts:

A & A Windows, Inc.

Malden, MA • 781.322.9282

Cape Cod Lumber

Marvin Windows and Doors Showcase

Mattapa, MA • 508.649.5225

Chandler Architectural Products, Inc.

West Springfield, MA • 417.533.1111

J.B. Sash & Door Co.

Marvin Windows and Doors Showcase

Chelsea, MA • 800.648.9339

Littleton Lumber

Littleton, MA • 800.664.5438

MacLeod & Moynihan Window & Door

Worcester, MA • 800.333.3455

Marvin Window and Door Showcase by GLO

Uxbridge, MA • 978.762.0007

Sanford & Hawley, Inc.

Woodbury, CT • 800.433.7941

In New Hampshire:

Marvin Windows and Doors Showcase
by Millwork masters, Ltd.

Keene, Nashua, NH • 800.352.3670

Oakes Brothers

Marvin Windows and Doors Showcase

West Lebanon, NH • 866.214.3131

R.P. Johnson & Son, Inc.

Andover, NH • 800.526.0110

Selectwood

Marvin Windows and Doors Showcase

Portsmouth, NH • 800.922.5655

In New York:

Ed Herrington, Inc.

Hillsdale, NY • 800.453.1311

Harbrook Fine Windows & Doors

Albany, NY • 518.437.0016

In Rhode Island:

Humphrey's

Marvin Window and Door Showcase

Middletown, RI • 800.423.4235

In Vermont:

Oakes Brothers

Marvin Windows and Doors Showcase

Bradford, VT • 800.455.5280

R.K. Miles

Marvin Windows and Doors Showcase

Manchester Center, VT • 802.362.1952

Windows & Doors By Brownell

Marvin Windows and Doors Showcase

Williston, VT • 802.862.4800

VANDERWEIL ENGINEERS

1950 **53** 2003
YEARS YOUNG



The third Vanderweil generation: Shelley, Electrical Engineer, and Alex, Mechanical Engineer.

For three generations Vanderweil has served the Boston Architectural Community with dedication to excellence in engineering and service to our clients. Currently we're updating systems we designed in the '50s and '60s, and we are looking forward to future years when we can update the systems we're designing today!



R.G. Vanderweil Engineers, Inc.
274 Summer Street P: 617.423.7423
Boston, MA 02210 F: 617.956.4817

The 2003 Harleston Parker Medal

Honan-Allston Branch of the
Boston Public Library

Machado and Silvetti Associates, Inc.
Architects

THE HARLESTON PARKER MEDAL
WAS ESTABLISHED IN 1921 BY
J. HARLESTON PARKER TO RECOGNIZE
THE MOST BEAUTIFUL PIECE OF
ARCHITECTURE BUILDING MONUMENT
OR STRUCTURE WITHIN THE LIMITS
OF THE CITY OF BOSTON OR OF
THE METROPOLITAN PARKS DISTRICT.



JURY

Jean Carson AIA
Grady, Clancy & Associates
Boston
(jury chair)

Lawrence Chan AIA
Chan Krueger & Associates
Cambridge, Massachusetts

Richard Garver
Boston Redevelopment Authority
Boston

Diana Georgopoulou AIA
MassHousing
Boston

Carey McDonald
The Boston Globe
Boston

Judith Nitzsch PE
Judith Nitzsch Engineering
Boston

Ronald Rich
A. J. Martin Inc. General Contractors
Winchester, Massachusetts

Charlotte Golin Ritchie
City of Boston, Department of
Neighborhood Development
Boston

Joan Luis San Miguel
New England Aquarium
Boston

William Saunders
Harvard Design Magazine
Cambridge, Massachusetts

JURY COMMENTS

A jury states the Merriam-Webster definition of "beauty" as a quality that pleases or delights the mind. "The quality or aggregate of what in a person or thing that gives pleasure to the senses or pleasurably exalts the mind or spirit, a particularly graceful, ornamental, or excellent quality, a brilliant, extreme, or agreeable example."

The Honan-Allston Library meets this definition. It is successful as an urban building in both function and appearance, growing subtle, sometimes like camouflage, waiting subject to the sidewalk. The layout of spaces is joyful. Words and phrases used to describe its appeal to the jury included:

- simplicity
- serene, comfortable, thoughtful, welcoming
- unconventional but satisfying
- delightful functional space
- timeless design with careful detail detailing
- orderly
- charming
- everything in its place
- harmonious
- economic
- jewel box

It was observed that the Honan-Allston Library has no ugly sides and is a carefully thought-out building with functional, welcoming materials that reach an unusual level of craftsmanship. The jury ended with pleasure that it is a place that accommodates its mission, because it is clearly a space that promotes reading.

Editor's Note:
The full text of jury comments may be found at
www.bostonpubliclibrary.org/030303

**2003 Harleston Parker Medal:
Honan-Allston Branch
of the Boston Public Library**
Allston, Massachusetts

Client:
The Boston Public Library

Architect:
Machado and Silveti
Associates, Inc.

Boston, Massachusetts
www.machado-silveti.com

Project team:
Jorge Silveti, Assoc. AIA
(principal-in-charge); Rodolfo
Machado, Assoc. AIA
(consulting principal);
Timothy D. Love AIA (project
director); Matthew T. Dudens
AIA (project architect);
Michael LeBlanc; Gregory
G. Canaras

Contractor:
Peabody Construction
Company, Inc.

Consultants:
Richard Burck Associates,
Inc. (landscape architect); Lim
Associates, Inc. (structural);
Lam Partners, Inc. (lighting);
Collective Wisdom (specifi-
cations); TMP Consulting
Engineers, Inc. (mechanical/
electrical); Robert W. Sullivan,
Inc. (plumbing/fire protection);
Samiotes Consultants (civil)

Photographer: Michael Moran



The Honan-Allston Library

by Marcie Hershman

Anything can look good in sunlight. It takes a special building to declare itself beautiful amid drizzle and drear.

In the soggy aftermath of Hurricane Isabel, I drove across town to the newest branch in Boston's public library system. As I turned, windshield wipers slapping, onto a street of closely packed, two-and three-family houses, a high wedge of stone, wood, and glass rose through the mist. Even from a long block away, the Machado and Silverti design emanated a quiet feeling of openness. The brown and blue wedge — its mix of solidity and lilt — signaled a shift in the streetscape that was subtle but real.

Closer up, the Honan-Allston Library's three-banded exterior was intimately textured — materially and metaphorically. The upper section's rows of flat, river-stone colored slate panels not only related this civic building to the modest shingled homes from which its readers would come, but also hinted at the riches — the shelves of books — to be discovered inside. The building's mid-section, almost entirely composed of oversized un-mullioned windows framed in unfinished wood, spoke about clarity,

and the reader's essential view to the interior. As for the foundation, that tier brought to mind a connection of a different sort.

Perhaps it was the drizzle and the deep green of the nearby trees and shrubbery but the library's roughly hewn blue-gray slate reminded me, with a sort of joy, of the small, perfect, flinty churches set in the rolling hills of the Cotswolds in England. Those well-loved stone structures also shine in the rain. Their textures and tonal qualities were worth the hike a quarter century ago when I traveled solo outside familiar boundaries for the first time, shouldering a huge backpack and not the sleek laptop I now carried.

That this fresh-lined urban building reminded me of travels abroad to tiny village churches isn't really that odd. After all, a library, as a physical entity, is constructed expressly to house histories, stories, journeys, and accounts of idea and implementation spanning cultures, disciplines, and eras.

Given the richly textured exterior, the interior with its simple, soft colors, waist-high bookshelves, and open sightlines felt especially light-filled and expansive. Here, too, despite the seeming incongruity, a connection was made. A library grants us space for silence in our lives, and for concentration. Solitude within community. I looked around this vibrant new building and saw strangers sitting quietly, with their heads bent, their work open before them.

I took my place. Three times over the course of a week, in sun and in rain, I traveled to the Honan-Allston Library; within the free-flowing generosity of its public space I wrote this essay. I sat in the second carrel by the east wall of windows, facing the "Literacy Resources" shelves, with a glimpse of the inner courtyard, still green-leafed, just beyond. There, breezes stirred, and the smallest branches in the garden responded. ■ ■ ■

Marcie Hershman is the author of the memoir *Speak to Me: Grief, Love and What Endures* and the novels *Tales of the Master Race* and *Safe in America*. She teaches at Tufts University.



2003 Rotch Travelling Scholarship

The Rotch Travelling Scholarship was established in 1883 to advance architectural education through foreign study and travel. Rotch Scholars today are selected through an annual two-stage competition that is intended to "search for evidence of imaginative capacity." In 2003, the Scholarship Committee awarded a first prize of \$35,000 and a second prize of \$15,000.

For more information, go to:
www.rotchscholarship.org.

FIRST PRIZE
Bradley Shanks

SECOND PRIZE
Steve Bull

ALTERNATE
Peter Lee

JURY

Lawrence A. Chan AIA
 Chan Krieger & Associates
 Cambridge, Massachusetts

Steven M. Fosse FAIA
 Perry Dean Rogers Partners
 Architects
 Boston
 (Rotch Committee)

Ava M. Herzfang, Hon. BSA
 WalkBoston
 Boston

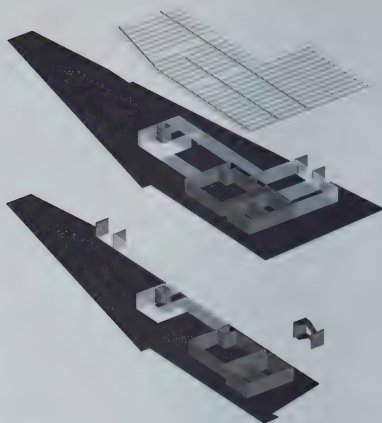
Carol R. Johnson FASLA
 Hon. BSA
 Carol R. Johnson
 Associates, Inc.
 Boston

Judith Kromard AIA
 University of Virginia
 Charlottesville, Virginia

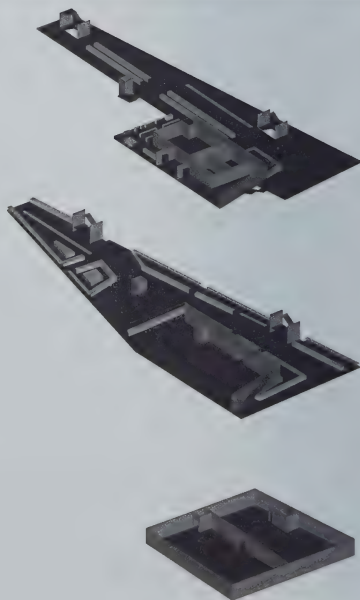
Dale McDonald AIA
 Fuller Associates Inc.
 Boston
 (Rotch Committee)

Blake Middleton AIA
 Gary Handel + Associates
 Architects
 New York City

Peter H. Winderspan AIA
 Northeastern University
 Boston
 (Rotch Committee)



All images courtesy
 Bradley Shanks.



A Super Market

by Tamara Roy AIA

It's not about a flashy image, technology, or material; it's about something all of us actually need to live: food. With a style-less (and guileless) transparent container, this year's winner of the Rotch Travelling Scholarship, designer Bradley Shanks, delivers not just the food that one would expect to find at an urban market, but the fields as well. In a comeback for landscape, he refuses to separate production from produce, and lets the growers back into the city for a field day.

Proposing a site directly beside Boston's Haymarket Square on a new triangular-shaped parcel created by the Central Artery construction, the theoretical program for the 2003 competition postulated an urban market that could rival the best European and Asian examples and respond to Boston's climate and density. Shanks' simple, four-story high, glass curtainwall building (*shown facing page*) does just that, and belies the variegation within, where floors overlook each other as the activity of growing, buying, and selling is celebrated. The upper-level restaurant reminds one of being on the top of a hill town, seeing the terraced fields below. Multiple entrances at different levels allow for easy movement in and out from various city streets.

Yet it is the façade design of stacked trays for growing some of the fruits, vegetables, and herbs sold in the market that is most captivating. Performing a feat of architectural gardening, Shanks cross-fertilizes supermarket and greenhouse typologies to arrive at a programmatic and physical hybrid. It is both vertical field and signage, alleviating the pressure on the architecture to be much more than a window. In summer, the glass walls open up and the market flows outside its container onto the public space above the Central Artery. Shanks says, "the park is like a green carpet, which slides up and over the building — the park claims the building as park space." This is literally "green architecture," not that hocus-pocus of recycled carpets you've been sold as environmentally sensitive design.

Other designs, such as that of third-prize ("alternate") winner Peter Lee, also demystified the supermarket by creating an internal courtyard building, pushing the loading docks prominently toward the park so the loading and unloading are clearly visible. The second-prize project by Steve Bull captured the jury's interest with its intense roof experience of restaurants, community rooms, and other public functions.

Welcome back, utopias.

In today's global "market," we are often so far away from where our food is grown that we overlook how wasteful and costly all that picking, packing, loading, flying, shipping, stacking, and stocking of grocery-store shelves really is. We've accepted that city and country are separate entities without acknowledging their interdependence, and we've let our cities eat up the landscape. With new technologies, perhaps we can find innovative ways to mix country and city. As the Internet allows our population to disperse, maybe a new breed of more sustainable cities will grow out of our countrysides. It's been quite some time since we've allowed ourselves to think that big.

What if Bradley Shanks' proposal is the seed of an idea that could convert the post-industrial city into an agricultural city? Just imagine — one city block might be only the start. How about 30 acres of vegetables above the Central Artery?

Tamara Roy AIA practices architecture and urban design in Boston and is a previous second-prize winner of the Rotch Travelling Scholarship. This year's competition program was written by Debi Lacey McDonald AIA, a partner with Fuller Associates, member of the Rotch Committee, and previous Rotch Scholar.

BSA Honor Awards for Design Excellence

JURY

James Estes AIA
Estes/Twombly Architects
Newport, Rhode Island

Elizabeth S. Padjen FAIA
ArchitectureBoston
Boston

Calvin Tsao AIA
Tsao & McKown
New York City

JURY COMMENTS

...We sensed that Boston architects continue to struggle with the Modernist aesthetic...and, unfortunately (but perhaps not surprisingly), we noticed frequent use of design clichés... The challenge in Boston as elsewhere is to avoid the negative elements of conformity and to take more risks.

A good deal of our discussion focused on what constitutes design excellence. For our purposes, we identified a number of characteristics we think contribute to high-quality design: sensitivity to context; effective use of the vocabulary chosen by the architects; contributions to the street scene (for urban projects and particularly for the first floor or two of any building); sensitivity to scale; design that taps into the human psyche and enriches us as a result; design that is neither pandering nor private ego art; design that is responsible; and design that serves our culture rather than ourselves as architects.

Editor's note:

The full text of jury comments, including responses to individual projects and the jury's recommendation on the preparation of submissions, may be found at: www.architects.org/design_awards_programs.

HONOR AWARDS

45
Annablen Winton Architects
Editorial Offices, American
Meteorological Society
Boston

46
Mark Hinker & Associates
Architects, Inc.
and Jon McKee AIA
House and Studio
Ganton, Massachusetts

47
Kathleen McKinnell & Wood
Architects, Inc.
DuCunha Museum and
Sculpture Park
Leicester, Massachusetts

AWARDS

48
Annablen Winton Architects
Cambridge T Restaurant
Cambridge, Massachusetts

49
Annablen Winton Architects
Sasszahl Bull Residence
Andover, Massachusetts

50
Ellenzweig Associates, Inc.
Chilblat Water Plant Addition
Massachusetts Institute
of Technology
Cambridge, Massachusetts

51
Kathleen McKinnell & Wood
Architects, Inc.
Sterling Law School
Yale University
New Haven, Connecticut

52
Kozler Kim & Associates, Inc.
91 Sidney St. Residential Building
Cambridge, Massachusetts

53
Leers Weinzapfel Associates
Architects, Inc.
Mugar Center for the
Performing Arts
Cambridge 52nd St. West
Wilton, Massachusetts

54
Kelly Mortman Design
Cape Cod Residence
Truro, Massachusetts

55
Moskiew Architects
The Turnery, Mill No. 2, 3 and 4
Newburyport, Massachusetts

56
Poyette Associates, Inc.
New Science Center
Dartmouth College
Hanover, Ohio

CITATIONS

57
Julius Bender + Associates
The Center for Holocaust Studies
Clark University
Worcester, Massachusetts

58
Burr and McCallum Architects
The Porches Mall
at MASS MoCA
North Adams, Massachusetts

59
Ellenzweig Associates, Inc.
Naga Chemistry and Biotech
Laboratory Building and Center
for Genomics Research
Harvard University
Cambridge, Massachusetts

60
The Galante Architecture
Studio
Falmouth Recreation Center
Falmouth, Massachusetts

61
SINGLE speed DESIGN LLP
Vampire Houses
Cambridge, Massachusetts

**Honor Award
Editorial Offices
American Meteorological
Society
Boston**

**Architect:
Anmahian Winton Architects
Cambridge, Massachusetts
www.anmahian-winton.com**

Project team:
Alex Anmahian AIA and
Nick Winton AIA (principals);
Rachel Herwaldt, Aaron
Stavert, Munira Fleyfel

Contractor
M.F. Reynolds

Consultants:
Gregorian Engineers
(structural), LAM Partners
(lighting), Cavanaugh Tocchi
Associates (acoustics)

This project is the creation of new editorial offices for the American Meteorological Society in the carriage barn of Boston's historic Harrison Gray Otis house, designed by Charles Bulfinch in 1806. The addition of a new mezzanine provides both new workspace and an umbrella of light for the workstations below.

Photographer:
Pete Zlotnik/Arctic



**Honor Award
House and Studio**
Canton, Massachusetts

Architect:
Mark Huter & Associates
Architects, Inc.
and **John McKee AIA**
Vineyard Haven,
Massachusetts

Project Team:
Mark A. Huter AIA and Jon
McKee AIA; Jeffery Tucker;
Gerrit Frase

Contractor:
Brownlow Associates, Inc.

Consultants:
Garden Arts (landscape
architect); Skolos/Wedell
(interior designer)

This project considers a new
dynamic of interrelated life
patterns, which are blurred
as professional and personal
lives literally overlap in real
time and space. The photog-
rapher and graphic-artist
clients directed the architects
to "capture the essence of
light and space" that is so
important to their own work.

Photographer:
Thomas Wedell (Skolos/Wedell)



Honor Award
DeCordova Museum and
Sculpture Park
 Lincoln, Massachusetts

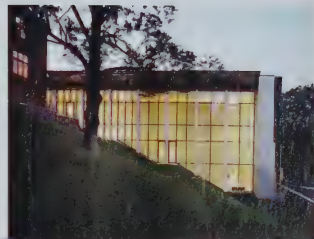
Architect:
Kallmann McKinnell &
Wood Architects, Inc.
 Boston
www.kmwarch.com

Contractor:
 Metric Corporation

Consultants:
 TMP Consulting Engineers
 (mechanical/plumbing);
 Lottero and Mason
 (electrical); Rona Engineering
 Corporation (structural);
 H.W. Moore Associates (civil);
 Berg Howland Associates
 (lighting)

The DeCordova Museum and Sculpture Park is a public museum of modern and contemporary American art. This project involved creating a masterplan to address the inadequacies of the physical plant, creating more gallery space, and unifying the disparate buildings on the campus.

Photographer:
 Steven Reinhardt



Award
Cambridge 1 Restaurant
Cambridge, Massachusetts

Client:
242 Incorporated

Architect:
Anmahian Winton Architects
Cambridge, Massachusetts
www.anmahian-winton.com

Project team:
Alex Anmahian AIA and
Nick Winton AIA (principals);
Anne Snelling-Lee AIA;
Munira Fleyfel; Lilli Smith

Contractor:
Marc Truant & Associates

Consultants:
Gregorian Engineers
(engineer); Food & Wine
Research (kitchen consultant)

Cambridge 1, a gourmet bar and grill located in Harvard Square, occupies the historic shell of an old autobody shop. Many raw materials of the original structure are exposed to reveal the building's history and a band of American cherry provides a comfortable zone amid the layers of raw material.

Photographer
Peter Vanderwarker



Award
Seterdahl-Bull Residence
 Amherst, Massachusetts

Client:
 Peter Seterdahl and
 Mary Bull

Architect:
Anmahian Winton Architects
 Cambridge, Massachusetts
www.anmahian-winton.com

Project team:
 Alex Anmahian AIA and
 Nick Winton AIA (principals);
 Cornell Anderson; Aaron
 Stavert; Andrea Korber

Contractor:
 Integrity Construction and
 Development

Consultants
 Gregorian Engineers; Reed
 Hilderbrand Landscape
 Architects

This modest house in western
 Massachusetts creates
 spatial richness through clear
 and simple means. Wood is
 the primary element both
 inside and out, and simple
 lattice is used to enrich and
 define the spaces. Sunlight is
 filtered in the porch, and
 sunlight spills through the
 stair well into living spaces.

Photography:
 Peter Epstein/epsteinphoto.com



Award
Chilled Water Plant Addition
Cambridge, Massachusetts

Client:
Massachusetts Institute
of Technology

Architect:
Ellenzweig Associates, Inc.
Cambridge, Massachusetts
www.ellenzweig.com

Project Team:
Harry Ellenzweig FAIA; Steve
Mahler; Imran Khan; Edward
Koehler; Alberto Medina;
Eric Mitchell; William Tecu

Contractor:
Bond Brothers, Inc.

Consultants:
Syska Hennessy Group
(mechanical/electrical);
LeMessurier Consultants
(structural); McPhail
Associates (geotechnical);
Cullinan Engineering
(surveyor); Bay State
Subsurface Investigations
(utility surveyor); Richard D.
White (specifications); Lam
Partners (lighting); Harold
Cutler (codes); Vision Controls
Corporation (controls and
instrumentation); Vermeulens
(costs)

This addition to a 1960s chiller
plant substantially increases
the plant's central utility
capacity. The exterior glass
wall displays the colorful
array of utility systems,
creating "public art" along a
previously neglected street.
The addition defines the utility
complex end and marks a
pedestrian path to a
developing campus area.

Photographer:
Steve Rosenthal



Award
Sterling Law School
Yale University
New Haven, Connecticut

Architect:
Kallmann McKinnell &
Wood Architects, Inc.
Boston
www.kmwarch.com

Contractor:
 Leach-Barton Malow
 (Phases I & II)
 Turner Construction
 (Phase III)

Consultants:
 H2Z Design (interior
 furnishings); Flack & Kurtz
 (mechanical/electrical/plumb-
 ing); John Martin & Associ-
 ates (structural); DiBlasi-
 Aschettino PC (structural);
 Simpson, Gumpertz & Heger,
 Inc. (exterior envelope);
 Barakos Landino, Inc. (civil);
 Berg Howland Associates
 (lighting)

The Sterling Law Quad-
 range of the Yale Law
 School occupies an entire
 city block. This project
 renovated and expanded the
 250,000-square-foot Gothic
 structure to accommodate
 new environmental and
 communications
 technologies; restored the
 major interiors of the
 distinguished structure; and
 created a new street
 entrance for the Law Clinic.

Photographer:
 Robert Beeson Photography



Award
91 Sidney Street
Residential Building
 Cambridge, Massachusetts

Client:
 Forest City Development

Architect:
**Koetter Kim &
 Associates, Inc.**
 Boston
www.koetterkim.com

Contractor:
 Turner Construction

Consultants:
 Weidinger Associates Inc.
 (structural); Cosentini
 Associates Inc. (MEP);
 Collective Wisdom Corpora-
 tion (specifications); Kaplan
 Partners Architectural
 Lighting (lighting); The
 Halvorson Company (land-
 scape architect); SEA
 Consultants, Inc. (civil);
 Acentech, Inc. (acoustical);
 McPhail Associates Inc.
 (geotechnical)

This 10-floor building contains
 135 apartment units. Ground-
 floor accommodation
 includes a series of entrance
 lobbies, common areas,
 management offices, and
 combination live/work units
 providing flexible retail
 spaces that connect directly
 to second-floor apartments.
 The upper levels of the
 building offer dramatic views
 of Cambridge and Boston.

Photographer
 Eduard Hueber (Arch Photo)



Award
Mugar Center for the
Performing Arts
Cambridge School
of Weston
Weston, Massachusetts

Architect:
Leers Weinzapfel
Associates Architects, Inc.
Boston
www.lwa-architects.com

Project Team:
Jane Weinzapfel FAIA
(principal-in-charge); Josiah
Stevenson AIA (consulting
principal/project manager);
Joe Raia AIA; Natasha
Espada AIA

Contractor:
Travi Construction

Consultants:
TMP Consulting Engineers
(mechanical/electrical/
plumbing); Lottero & Mason
Associates (now TMP
Consultants); Lim Consultants
(structural); Loheed Design
Partnership (landscape
architect); Green
International (civil)

The Mugar Center for the Performing Arts at the Cambridge School in Weston occupies a steeply sloping wooded site at the edge of the quad. Spaces for the theater, dance, and music programs include a 350-seat proscenium theater and a smaller hall.

Photographers
Chuck Choi; Anton Grisol



Award
Cape Cod Residence
Truro, Massachusetts
Architect:
Kelly Monnahan Design
Boston

Project Team:
Kelly Monnahan (principal-in-charge); Naomi Cottrell;
Eric Kramer; Bodil Pedersen
Contractor:
Pratt Construction
Consultants:
Keith LeBlanc Landscape
Architecture (landscape
architecture)

The house, a weekend retreat for a Boston couple, is a Modernist interpretation of classic Cape Cod architecture. The primary living area, conceived of as a loft-like space, is located on the second floor to take advantage of the panoramic views of the Atlantic Ocean and Cape Cod Bay.

Photographers
Keith LeBlanc;
Sang An (*Metropolitan Home*)



Award
The Tannery,
Mill No. 2, 3 and 4
Newburyport,
Massachusetts

Client:
 Hall and Moskow

Architect:
Moskow Architects
 Boston
www.moskowarchitects.com

Project Team:
 Keith Moskow AIA;
 Robert Linn; Tim Nistler;
 Craig Buttner AIA; Mike
 Moorehead; Rob Wear;
 Heidi Oien; Malcolm Berg

Contractor:
 David Hall Design/Build

Consultants:
 Construction Engineering
 Services (structural)

The project demonstrates how a derelict group of buildings can be renovated in a way that preserves natural resources and helps bolster the fabric of the city's downtown. The "greening" of the Tannery complex incorporates humanistic design with the efficient reuse of the building itself, including materials salvaged during demolition.

Photographers
 Greg Premru; Jean Coughlin



Award
New Science Center
Oberlin College
Oberlin, Ohio

Architect:
Payette Associates, Inc.
Boston
www.payette.com

Project Team:
 Robert J. Schaeffner, Jr. AIA
 (principal-in-charge); Peter
 Patsouris; David G. Feth AIA;
 Michael Liporto

Contractor:
 Mosser Construction, Inc.

Consultants:
 Bard, Rao + Athanas
 Consulting Engineers
 (mechanical/electrical);
 Barber & Hoffman
 (structural); CT Consultants
 (civil); David V. Lewin Corp.
 (geotechnical); Rolf Jensen
 & Associates (codes);
 Vermeulens (costs)

The architecture of Oberlin's
 New Science Center blurs
 the distinction between
 disciplines, allowing for
 large-scale flexibility for
 spontaneous collaboration
 and growth of one depart-
 ment into another. A student
 commons, library, and multi-
 use 250-seat lecture hall
 draw both science and non-
 science users to this area
 of campus.

Photographer:
 Jeff Goldberg (Esto Photographics Inc)



Citation
**The Center for Holocaust
Studies**
Clark University
Worcester, Massachusetts

Designer:
Julian Bonder + Associates
Cambridge, Massachusetts
www.bonderarch.com

Associated Architect:
David Honn AIA

Architect of Record:
Rykerson Architecture

Contractor:
Cutler Associates

Consultants:
Pierre Beranger (landscape
architect collaborator);
Foley & Buhl Engineering
(structural)

As a work on the memory of
the Holocaust through archi-
tecture, this project proposes
the integration of the old and
the new beyond appearances.
Its ultimate task is to make
room for echoes of an
uncanny past to be heard
in a humane environment
created for reflection, study,
and dialogue.

Photographers
Toni Ungner (Vanderwarker
Photographs), Julian Bonder



Citation
The Porches Inn
at MASS MoCA
North Adams, Massachusetts

Client:
The Berkshire Hills
Development Corporation, LLC

Architect:
Burr and McCallum Architects
Williamstown, Massachusetts

Contractor:
Waterman Excavating, Inc.

Consultants:
Barry Engineers &
Constructors (structural);
Dubois & King (MEP)

Located across the street from Mass MoCA, the Porches Inn is a renovation of a series of dilapidated Victorian worker houses. House exteriors were restored, their fronts were connected with two long porches, and north-facing light wells were enclosed in order to provide circulation spaces for the new hotel interiors.

Photographer
 Nicholas Whitman



Citation
Naito Chemistry and Bauer
Laboratory Building and
Center for Genomics
Research
Harvard University
Cambridge, Massachusetts

Architect:
Ellenzweig Associates, Inc.
Cambridge, Massachusetts
www.ellenzweig.com

Project Teams:
 Naito (Phase I)
 Harry Ellenzweig FAIA; Miltos
 Catomeris AIA; Howard
 Major; Michael Reagan;
 Margaret Mack AIA; Andre
 Vite; Laura Notman AIA; Paul
 Norris; Gregory Berndt AIA;
 Shirine Boulos AIA; Seon
 Hee Jung; Alan Gravales; John
 VanMelle; William
 Goodwin; Kyrre Culver

Bauer (Phase II)
 Harry Ellenzweig FAIA;
 Dominick Roveto AIA;
 Gregory Berndt AIA; John
 VanMelle; Edward Koehler;
 William Tecu; Mario
 Abanto; Seon Hee Jung

Contractors:
 Barr & Barr (phase I)
 Daniel O'Connell's Sons
 (phase 2)

Consultants
 BR+A/Bard Rao+Athanas
 Consulting Engineers
 (mechanical, electrical);
 LeMessurier Consultants
 (structural); R.W. Sullivan
 (plumbing/fire protection);
 Bryant Associates (civil);
 Richard Burck Associates
 (phase I landscape architec-
 ture); Reed Hilderbrand
 Associates (phase II
 landscape architecture);
 Lam Partners (lighting);
 Acentech (phase I vibration).

Cambridge Acoustical
 (acoustics); Campbell-
 McCabe (hardware); Dongik
 Lee (phase I rendering); Fred
 Nashed AIA (architectural
 review); Haley & Aldrich
 (phase I geotechnical);
 Harold Cutler (code); Kalin
 Associates (specifications);
 RWDI Environmental (air
 quality); Simpson Gumpertz
 Heger (phase I water-proof-
 ing); Gale Associates (phase
 II water-proofing); Thompson
 & Lichtner (phase II water-
 proofing); Vermeulens (cost);
 Jon Roll & Associates
 (phase II graphics)

Unifying three formerly
 disconnected buildings, Naito
 and Bauer completes the
 quadrangle of Harvard
 University's Cabot Science
 Complex. The project's
 combination of sandstone,
 metal panels, and glass
 curtainwall reconciles
 contemporary expression
 with its neighbors' more
 traditional language. New
 landscapes link the buildings
 and connect the complex to
 the larger academic campus.

Photographies:
 *Sam Gray, Alex S. MacLean Landscapes



Citation
Falmouth Recreation Center
 Falmouth, Massachusetts

Client:
 Board of Selectmen,
 Town of Falmouth

Architect:
The Galante Architecture Studio
 Cambridge, Massachusetts
www.tgas56.com

Project Team:
 Theodore Galante NCARB
 (principal); Joel Fisher; John
 McLaughlin; William Ray
 Stevens; Reem Rihani; Nancy
 Clapp Kerber

Contractor:
 MHD Construction

Consultants:
 MacLeod Consulting
 (structural); Crowley
 Engineering (MEP; fire
 protection)

This project is a 9,000-square-foot recreation center and sports facility incorporating a café, computer classroom, lounge, and fitness center. Concrete panel cladding wraps a steel frame with a plywood interior and an epoxy resin floor. Photovoltaic and solar hot-water power the building.

Photographers
 Chris Lopes; Joel Fisher;
 Theodore Galante

Citation
Valentine Houses
 Cambridge, Massachusetts

Client:
 Azzam Development &
 Design, Inc.

Architect:
SINGLE speed DESIGN LLP
 Cambridge, Massachusetts
www.singlespeeddesign.com



Project Team:
John Hong AIA (principal);
Andrew Hong; Jinhee Park;
Erik Carlson

Contractor:
Azzam Development
& Design, Inc.

Consultants:
Sarkis Zerounian &
Associates (structural);
Boston Landscape Co
(landscaping)

The three new townhouses transform Cambridgeport's woodframe housing, addressing boundaries between inside and outside, privacy and community. A critique of the inward-looking "winterized box," the project incorporates double-height interior/exterior spaces, cantilevered balconies, and shared roof gardens — all of which become a language for further urban developments

Photographer:
Erik Gould Photography



Higher Education Facilities Design Awards

JURY

Rick Bell FAIA
AIA New York Chapter
New York City

Pamela Delphenich FAIA
Yale University
New Haven, Connecticut

Shelley Kaplan
Babson College
Babson Park, Massachusetts

Joseph Tattoni AIA
Hillier
Princeton, New Jersey

JURY COMMENTS

This is the first year the BSA has administered a design awards program focusing specifically on higher-education facilities... In general, the work we had the opportunity to examine was uniformly high-quality, extremely competent work and much of it done extremely economically... Most surprising to us was the absence in most portfolios of any emphasis on sustainable design or universal-design elements — it made us wonder whether our profession has yet to ensure that these considerations inform our design work thoroughly... As we reviewed all of these projects, we found ourselves drawn to those projects that seemed thoroughly thought-through and carefully executed, projects that avoided significant design inconsistencies, projects marked by mature design restraint, and projects characterized by a notable level of sophisticated finesse....

Editors' note:
The full text of jury comments may be found at
www.architects.org/design_awards_programs.

HONOR AWARDS

63
Centersbrook Architects and Planners
National Outdoor Leadership School
International Headquarters
Lander, Wyoming

64
Ellenweig Associates, Inc.
Tome Multidisciplinary Science Building
Dickinson College
Carlisle, Pennsylvania

65
Graham Gund Architects
Los Fuster Wing
The Rose Art Museum
Brandeis University
Waltham, Massachusetts

66
William Rayne Associates, Architects, Inc.
Glavin Family Chapel
Babson College
Wellesley, Massachusetts

AWARDS

67
Brimen/Cott & Associates, Inc.
Barnett Hall
University of Chicago
Chicago, Illinois

67
Ellenweig Associates, Inc.
Natio Chemistry and Bauer Laboratory Building and Center for Genomics Research
Harvard University
Cambridge, Massachusetts

68
Graham Gund Architects, Inc.
Kinyon College Science and Mathematics Complex
Gesslar, Ohio

68
Shapley Bullock Richardson and Abbott
Farnsworth and addition to Higgins Hall
for Physics and Biology
Boston College
Chestnut Hill, Massachusetts

CITATIONS

69
The S/L/A/M Collaborative
224 Albany Street
Graduate Student Housing
Massachusetts Institute of Technology
Cambridge, Massachusetts

69
The S/L/A/M Collaborative
University of Connecticut
Marine Sciences Research Center
Groton, Connecticut

69
Urban Instruments, Inc.
Four Vessels Gallery and Reception
College of Visual and Performing Arts
University of Massachusetts
Dartmouth
New Bedford, Massachusetts

Honor Award
National Outdoor Leadership
School International
Headquarters
 Lander, Wyoming

Architect:
Centerbrook Architects and
Planners
 Centerbrook, Connecticut
www.centerbrook.com

Project team:
 James C. Childress, FAIA,
 Thomas J. Lodge, AIA (project
 manager), Jeffrey Gotta, RA,
 Peggy V. Sullivan, AIA, Anita
 Mancuso, GC, Chetiv, AIA,
 Susan J. Penney, ASID,
 Wendy B. Johnson, AIA

Contractor:
 Kinross-Bidard
 Construction
 Development, Inc.

Consultants:
 Gotsch-Hinden-Emerson
 Howe (acoustical), The
 Bedford Group (electrical),
 GE Design (lighting),
 and (interior)

This new headquarters
 is in the center of Lander,
 Wyoming, near the Wind
 River Mountains. The
 building was designed to
 respond to the landscape
 and the character of the
 town. A "leaf" canopy of
 unfinished steel provides
 shading for the roof garden
 and is a screen for the
 NOLS campus.

*Photograph courtesy
 of Centerbrook Architects*



Honor Award
**Tome Multidisciplinary
 Science Building**
 Dickinson College
 Carlisle, Pennsylvania

Architect:
Ellenzweig Associates, Inc.
 Cambridge, Massachusetts
www.ellenzweig.com

Project team:
 Harry Ellenzweig FAIA (design
 principal); Michael Lauber
 AIA (principal-in-charge);
 Miltos Catomeris AIA (design
 principal); Paul Norris;
 Jonathan Cutler AIA; Tom
 Kahman; Dominick Roveto
 AIA; Paul Norris; Gina Gomes;
 Jay Hallinan; Richard
 Habecker; Dave Willy

Contractor:
 Alexander Constructors

Consultants:
 BR+A/Bard Rao + Athanas
 Consulting Engineers ' (mechanical/electrical);

LeMessurier Consultants
 (structural); Architerra (land-
 scape architecture); Evans
 Engineering (civil); Educa-
 tional Furniture Solutions
 (furnishings); Cambridge
 Acoustical (acoustics); Fred
 Nashed AIA (architectural
 review); Harold Cutler (code);
 Jon Roll & Associates
 (graphics); Kalin Associates
 (specifications); Nicholas
 Browne & Associates (AV);
 TED Associates (hardware);
 Vermeulens (cost)

The L-shaped building
 houses departmental
 spaces in each wing and
 shared facilities at the
 intersection. The build-
 ing embraces a garden
 and outside teaching
 space; on the street
 side, the planetarium/
 observatory —
 separated from the main
 building for vibration
 concerns — becomes
 the symbol of the
 scientific mission of the
 building.

Photographers:
 Anton Grassl; Tom Crane



Honor Award
Lois Foster Wing
The Rose Art Museum
 Brandeis University
 Waltham, Massachusetts

Architect:
Graham Gund Architects
 Cambridge, Massachusetts
www.grahamgund.com

Project team
 Graham Gund FAIA and
 John Prokos AIA (principals),
 David Zenk; Carlos Ridruejo

Contractor
 Lee Kennedy Company, Inc.

Consultants:
 Shooshanian Engineering,
 Inc. (MEP); Welch Associ-
 ates, Inc. (land surveyor);
 LeMessurier Consultants
 (structural); Devellis Associ-
 ates, Inc. (civil); Solutions
 Engineering (code); Geller
 Associates (landscape
 architect); Campbell McCabe
 Consulting (hardware); Kalin
 Associates (specifications);
 McPhail Associates (geo
 technical); Jon Roll and
 Associates (graphics);
 Cavanaugh Tocci Associates
 (acoustical); Lucas Stefura
 Interiors (interior design)
 Bero Howland Associates
 (lighting)

This modest addition to an existing 1960s museum is scaled for its collection of contemporary art. The façade is composed of lightweight ceramic panels and topped by an acid-etched glass clerestory with mechanically adjustable louvers. The louvers allow for full control of natural light within the gallery

Photographer:
 Graham Gund Architects



Honor Award
Glavin Family Chapel
 Babson College
 Wellesley, Massachusetts

Architect:
**William Rawn Associates,
 Architects, Inc.**
 Boston, Massachusetts
www.rawnarch.com

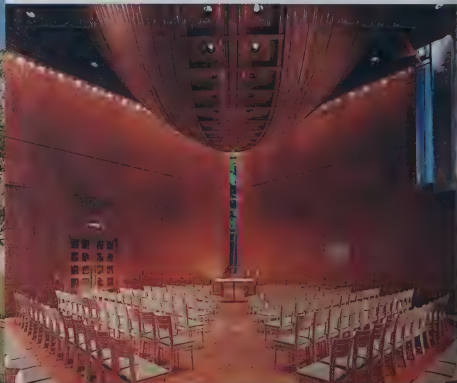
Project team:
 William L. Rawn III FAIA
 (principal in charge); Alan
 Joslin AIA (project architect
 and senior-associate-in-
 charge); Robert Wear AIA,
 Paul Penn e, Mark Johnson,
 Robert Linn, Matt Conen

Contractor:
 Erland Construction

Consultants:
 LeMessurier Consulting
 (structural); TMP Consulting
 Engineers, Inc. (mechanical);
 Lottero + Mason Associates,
 Inc. (electrical); Douglas
 Baker (lighting); Theatre
 Projects Consultants,
 Inc. (theater); Acertech (AV);
 R. Lawrence Kirkegaard &
 Associates (acoustic); Carol
 R. Johnson Associates
 (landscape architect); Spec
 Edit (specifications); Andrews
 Survey & Engineering, Inc.
 (surveyor & civil); McPhail
 Associates (geotechnical);
 AM Fogarty Associates, Inc.
 (cost); Peter McGrain (glass
 artist); Serpentino Stained
 and Leaded Glass (glass
 installer)

This chapel provides a
 nondenominational
 sanctuary for gatherings
 of 150 people. Two
 granite walls face the
 campus center, and two
 glass walls open the
 sanctuary to a light-filled
 wooded area. Designed
 in conjunction with
 a new campus center
 and theater, it helps
 form a new campus
 quadrangle.

Photographer
 Steve Rosenthal



Award (left)
Bartlett Hall
 University of Chicago
 Chicago, Illinois

Architect:
Bruner/Cott & Associates, Inc.
 Cambridge,
 Massachusetts
www.brunercott.com

Project team:
 Daniel Raih AIA
 (principal, design); Lee
 Cott FAIA (executive
 principal); Henry Moss
 AIA (principal, historic
 preservation); Robert
 Simmons AIA; Erik
 Christensen; Nick
 Brooks; Maria Raber;
 Beatriz Gomez; Curt
 Sebarowski

Contractor:
 Pepper Construction
 Company

Consultants:
 The Rise Group (program
 manager); Romano Gattland
 (foodservice kitchen planner);
 BR+A Consulting Engineers
/>
 (MEP/fire protection); C. E.
 Anderson and Associates,
 Inc. (structural); Rubinov and
 Mossa Engineers, Inc. (civil);
 Anamark (foodservice
 operator)

Bruner/Cott has transformed
 this 1904, Neo-Gothic
 structure for its second
 century of service. Originally
 built as the Men's US Olympic
 Training Facility, Bartlett
 Hall's renovation and redesign
 now created a complex
 new infrastructure to serve
 the University as an entirely
 new 550-seat dining hall and
 collegiate gathering space.

© 2007 Bruner/Cott & Associates, Inc.

Award (right)
**Naito Chemistry and Bauer
 Laboratory Building and
 Center for Genomics
 Research**
 Harvard University
 Cambridge, Massachusetts

Architect:
Ellenzweig Associates, Inc.
 Cambridge, Massachusetts
www.ellenzweig.com

Project team:
 Harry Ellenzweig FAIA (design
 principal); Michael Raleigh
 (principal); Miles Cameron
 AIA; Dennis K. Roberts AIA;
 Bill Gannon; Howard Meyer;
 Gregory Bernitt AIA; Steve
 Byrnes AIA; Kyrie Taylor;
 Margaret Mays AIA; Paul
 Norris; Laura Terman AIA; Jeff
 Proko; Leigh Sherrard; Anne
 Van Maria Abmayr; Thomas
 Maxwell; William Davis;
 Alexander Valtchikov

Contractors:
 Barr & Barr (phase I)
 Daniel O'Connell's Sons
 (phase II)

Consultants:
 BR+A Bard Rice Architects
 Consulting Engineers (mechanical
 electrical); J.E. Massaro
 Consultants (structural);
 R.W. Sullivan (painting fire
 protection); Bryant Associates
 (civil); Richard Burke Architects
 (phase I landscape); Paul
 Ambrosini Associates (phase
 II landscape); Leo Partners
 (lighting); A. J. J. Architects (interior);
 Lammings Associates (landscape);
 Campbell McCarty
 (soundproof); Group LSC
 (interior); Fred Kistner AIA
 (architectural review); Haley &
 Aldrich (photography); Haron
 Carter (interior); Scott Kline (interior
 landscape); RWB1
 (environmental air quality);
 Simpson Gumpertz Heger
 (phase I waterproofing); Gens
 Associates (phase II
 waterproofing)

Thompson & Lerner
 (phase II waterproofing);
 Vermorel (cost); Don
 Roti & Associates
 (graphics)

Unifying three formerly
 disparate steel buildings,
 phase I and II have com-
 pleted the growth of
 Harvard University's
 Center for Genomics Research.
 The project's renovation
 has a goal of achieving LEED
 platinum and green
 building certification.
 Collaborating teams
 put forth a building
 that fulfills the
 goals of the design team,
 and the building will
 be a model for
 the future of
 research.

© 2007 Ellenzweig Associates, Inc.



Award (left)
**Kenyon College Science
 and Mathematics Complex**
 Gambier, Ohio

Architect:
Graham Gund Architects, Inc.
 Cambridge, Massachusetts

Project team:
 Graham Gund FAIA;
 Dan Rutledge AIA;
 Liam Deevy

Contractor:
 The A.M. Higley Company

Consultants:
 Charles Chaloff Consulting
 Engineers (structural); Bird
 and Bull Consulting Engineers
 and Surveyors (civil);
 Acentech Inc (acoustical);
 Abbood Holloran Associates,
 Inc. (mechanical); Earl Walls
 Associates (laboratory);
 Lucas Stefura Interiors
 (interiors); Solutions
 Engineering (code); Kern
 Consulting Group (hardware);
 Stephen Stimson Associates
 (landscape architect);
 Geotechnical Consultants,
 Inc. (geotechnical); Jon
 Roll and Associates, Inc.
 (graphics)

This project involved new
 construction and renovation
 of a Collegiate Gothic
 campus, together with
 selected demolition, to
 reorder the identity of the
 sciences. The new
 interdisciplinary sciences
 quadrangle is a complex of
 appropriately scaled
 buildings, which rebalances
 the rhythm of buildings
 and open space and knits
 together new and old.

Photographer
 Jonathan Hillier, Esto

Award (center and right)
**Renovation and addition
 to Higgins Hall for Physics
 and Biology**
 Boston College
 Chestnut Hill,
 Massachusetts

Architect:
**Shepley Bulfinch
 Richardson and Abbott**
 Boston
www.sbra.com

Project team:
 Elizabeth S. Ericson FAIA;
 Malcolm P. Kent AIA; John
 Kucera; Adrian Walters;
 Caroline Schwirin AIA

Contractor:
 George B.H. Macomber
 Company

Consultants:
 Carol R. Johnson Associates,
 Inc. (landscape architect);
 LeMessurier Consultants
 (structural); Bard, Rao +
 Athanas Consulting
 Engineers, Inc. (mechanical/
 electrical); Robert W. Sullivan,
 Inc. (plumbing); Samiotes
 Consultants, Inc. (civil);
 Cavanaugh Tocci Associates,
 Inc. (acoustical); P.R.
 Sherman, Inc. (code);
 Hanscomb Faithful & Gould
 (cost)

A multidisciplinary
 teaching and research
 facility, Higgins Hall
 appeals to non-science
 majors as well as
 physics and biology
 majors. The exterior
 expresses the timeless
 stewardship of the
 Gothic campus verna-
 cular. The interior space
 is a contemporary
 landscape animated by
 changing patterns of
 sunlight and shadow.

Photographer:
 Richard Mandelkern
 Photography



Citation (left)
224 Albany Street
Graduate Student Housing
 Massachusetts Institute of Technology
 Cambridge, Massachusetts

Architect:
The S/L/A/M Collaborative
 Glastonbury, Connecticut
www.slamcoll.com

Project team:
 William H. Karanian AIA, ACHA (principal-in-charge); Kevin Herrick; Javier Salazar

Contractor:
 William A. Berry & Son, Inc.

Consultants:
 McNamara/Salvia, Inc. (structural); Johnson & Stover (mechanical/electrical); R.W. Sullivan (plumbing/fire protection)

An adaptive re-use of a 19th-century warehouse, this MIT graduate-student housing opens the structure to natural light by carving a three-story atrium from the building's mid-section. The dynamic juxtaposition of old and new creates a desirable alternative to scarce, private student housing and helps stabilize a rundown neighborhood.

Photographer:
 Woodruff/Brown Photography

Citation (center)
University of Connecticut Marine Sciences Research Center
 (Avery Point campus)
 Groton, Connecticut

Architect:
The S/L/A/M Collaborative
 Glastonbury, Connecticut
www.slamcoll.com

Project team:
 James M. McManus FAIA (principal-in-charge); Mark W. Chesamok; Richard P. Herzer, Jr. AIA

Contractor:
 C.R. Klewin

Consultants:
 Purcell Associates (structural); BVH Integrated Services, Inc. (mechanical/electrical)

This state-of-the-art marine sciences center for undergraduate and graduate students and visiting corporate researchers contains research and teaching labs, support offices, conference and seminar spaces, salt-water fluid-dynamics labs, and classrooms. Located on a challenging site, the facility respects and organizes the diverse character of the campus.

Photographer:
 Woodruff/Brown Photography

Citation (right)
Four Vessels Gallery and Reception
 College of Visual and Performing Arts
 University of Massachusetts Dartmouth
 New Bedford, Massachusetts

Architect:
Urban Instruments, Inc.
 Newton, Massachusetts
www.urbaninstruments.com

Project team:
 Wellington Reiter AIA (principal-in-charge); Kimberly Maciorowski, Assoc. AIA

Consultants:
 Mystic Scenic Studios (fabricator)

Urban Instruments created a distinctive image for the College of Visual and Performing Arts, which had relocated to a historic building in downtown New Bedford. A collection of strategically placed sculptural objects was inserted into the space to accommodate reception, seating, a student store, and a cafe.



BSA/AIA New York Sustainable Design Awards

JURY

Dan Arons AIA
Tsoi/Kobus & Associates
Cambridge, Massachusetts
(Co-chair, BSA Committee on the Environment)

Jean Carroon AIA
Goody, Clancy & Associates
Boston

Ken Fisher AIA
Gensler
Boston
(Co-chair, BSA Committee on the Environment)

John Hess PE
Vanderweil Engineers
Cambridge, Massachusetts

Rafael Pelli AIA
Cesar Pelli & Associates
New Haven, Connecticut

JURY COMMENTS

...It is clear that sustainable design has not been fully integrated intellectually into the investigations architects typically undertake as they begin new projects. While a LEED silver rating should be a slam-dunk for almost any project, much of the work we had the opportunity to examine was in most cases simplistic and lacked a creative, team approach to sustainability.... Although the cost of sustainable design is often cited as an obstacle, our sense is that the real problem remains our mindsets as design professionals. On the whole, our profession has yet to incorporate the profound notion of sustainability into all of our work...

As we examined this year's submissions, we quickly found common ground in defining sustainable design as integrated design, that is, design characterized by an investigation by the project team as a whole of all of the issues that constitute design in the broadest sense. When superb aesthetic design is also sustainable design, then a fully integrated design result is evident. We commend the design professionals who are trying mightily to incorporate an awareness of sustainability in all they do.

HONOR AWARDS

71
Francis-Jones Morehen Thorp
(MGT Sydney)
The Rad Centre
The University of New South Wales
Kymnington, Australia

CITATIONS

72
Artark + Craxton Architects,
A Joint Venture
Chattanooga Development
Resource Center
Chattanooga, Tennessee

72
Behnisch, Behnisch & Partner
Norddeutsche Landesbank
am Friedrichswall
(North German State
Clearing Bank)
Hanover, Germany

73
RDG Planning + Design
Iowa Association
of Municipal Utilities Office
and Training Facility
Ankeny, Iowa

Honor Award
The Red Centre
 The University of New South
 Wales
 Kensington, Australia

Architect:
**Francis-Jones Morehen
 Thorp (MGT Sydney)**
 Sydney, Australia
www.fjmt.com.au

Project team:
 Richard Francis-Jones; Jeff
 Morehen; Romaldo Guirao; Johnathan Redman; Angelo
 Korsanos; David Conley;
 Rhianon Morgan; Louise
 Carpenter; Nicky Ross;
 Jane Davis; Ruff Green;
 Ruff Johnson

Contractor:
 Hansen/Yonke Pty Ltd

Consultants:
 GVE A&P & Partners
 (structure and building
 services)

The Red Centre is part
 of a complex of new and
 refurbished buildings with
 integral public squares
 incorporating stairs, planting
 and other areas. Central to
 the design is the preservation
 of the existing building
 structure, a commitment
 to environmental sustainability
 and health, and
 providing a campus history
 through the building's
 context and history.



Citation
Chattanooga Development
Resource Center
 Chattanooga, Tennessee

Client:
 City of Chattanooga

Architect
Artech + Croxton
Architects,
A Joint Venture
 Chattanooga, Tennessee
 and New York City

Project team:
 Randolph Croxton (principal:
 Croxton); John Seitz (project
 manager: Croxton); Chris
 Garvin (project architect:
 Croxton); David Hudson AIA
 (principal: Artech); Ronny Rahn
 (project manager: Artech)

Contractor:
 J & J Contractors Inc.

Consultants:
 Flack + Kurtz (MEP); Bennett
 & Pless, Inc. (structural);
 MAP Engineers (civil); Levitt
 & Mills Associates (land-
 scape); Bob Friedman
 (lighting)

The Chattanooga Develop-
 ment Resource Center, a
 "factor four" municipal office
 building, provides a highly
 productive, transparent, and
 flexible workplace. Customized
 daylighting, high impact/direct
 beam to low impact/ diffuse,
 is incorporated throughout,
 while resource conservation
 strategies include regional
 material mapping, rainwater
 reclamation/bio-remediation
 and a full sustainable
 transition plan.

Photographer:
 Timothy Hursley

Citation
Norddeutsche Landesbank
am Friedrichswall
 (North German State
 Clearing Bank)
 Hanover, Germany

Client:
DEMURO
 Grundstücks-Verwaltungs-
 gesellschaft mbH & Co KG

Architect:
Behnisch, Behnisch &
Partner
 Hanover, Germany
www.behnisch.com



Project team:
Stefan Behnisch
(principal); Martin Haas

Contractor:
NILEG Norddeutsche
Immobilien-gesellschaft
mbH

Consultants:
TRANSOLAR
Energietechnik GmbH
(energy); Planungsbüro
Erich Mosbacher
(façade); Bartenbach
Lichtlabor GmbH
(lighting/daylight)

With its glass tower, giant cantilevers, and landscaped public courtyard, the Nord/LB building is designed as the neighborhood's commercial and social hub. It integrates gently into the existing pattern of the city. Nord/LB's environmentally innovative systems include a soil-heat exchanger, an improved airflow system, and optimal use of natural lighting.

Photographer
Roland Halbe

Citation
**Iowa Association of
Municipal Utilities Office
and Training Facility**
Ankeny, Iowa

Client:
Iowa Association
of Municipal Utilities

Architect:
RDG Planning + Design
Des Moines, Iowa
www.rdgusa.com

Project team:
Kevin Nordmeyer AIA;
Dave Dulaney AIA

Contractor:
Story Construction

Consultants:
Alvine and Associates
(mechanical/electrical);
James Wilson Engineering
(structural); The Weidt
Group (energy); Stecker
Harmsen (costs)

This 13,000-square-foot facility was conceived as a teaching tool. Designed and built within a modest budget, its energy consumption is 55 percent less than a conventional design. The facility is 98 percent daylighted and uses a geo-thermal heat-pump system for heating and cooling. The design restores a native Iowa tall-grass prairie.

Photographer
Farshid Assassi



Unbuilt Architecture Awards

JURY

Henry Moss AIA
Principal, Bruner/Cott & Associates
Cambridge, Massachusetts
(jury chair)

Alex Anmahian AIA
Principal, Anmahian Winton Architects
Cambridge, Massachusetts

Julian Bonder, Assoc. AIA
Principal, Julian Bonder + Associates
Cambridge, Massachusetts

Robert Hoyer AIA
President, TR0/The Ritchie Organization
Newton, Massachusetts

Rachel Munn AIA
Visiting Scholar, Brandeis University/
Women's Study Research Center
Waltham, Massachusetts

Chris Reed
Principal, StoSS
Boston

Gretchen Schneider, Assoc. AIA
Lecturer, Smith College
Northampton, Massachusetts

Jeff Stein AIA
Architecture Critic,
Banker & Tradesman
Professor,
Wentworth Institute of Technology
Boston

JURY COMMENTS

This is the 12th year of this annual BSA program and we received 130 submissions from design practitioners, educators, and students throughout the US and beyond.

We were pleased to note again this year that the work submitted continues to be an intriguing mix of theoretical design explorations, environmental polemic, and more practical projects that respond to the needs of real clients.

We spent a good deal of the long jury session discussing the qualities we were seeking as we attempted to identify exceptional work in this year's program. In general, we believed that the projects deserving recognition were projects characterized by design innovation, uncommon use of materials, high level of imagination, resolution of a significant problem, offering a new perspective on an old issue or articulating issues heretofore unexamined, superior graphic skills, clarity of the story being told, and a sense of humor as appropriate.

Editor's note:
The full text of jury comments, including responses to individual projects, may be found at:
www.architects.org/design_awards_programs.

HONOR AWARDS

75
**Martina Dyckert and
Peter Yeardon**
Exilio

76
Henri T. de Malin, EPFL, SIA
African Cemetery No. 2

76
Dan Hibel Design
The Heavy/Light House

77
Mockow Architects, Inc.
Zipcar Dispenser

78
**Skidmore Owings & Merrill/
Gary Haney AIA**
*The Central Bank of Kuwait
Headquarters*

79
**University of Arkansas
School of Architecture;
The Big Box Studio**
*The Vertical Power Canister
Stacking Big Box Retail*

Honor Award

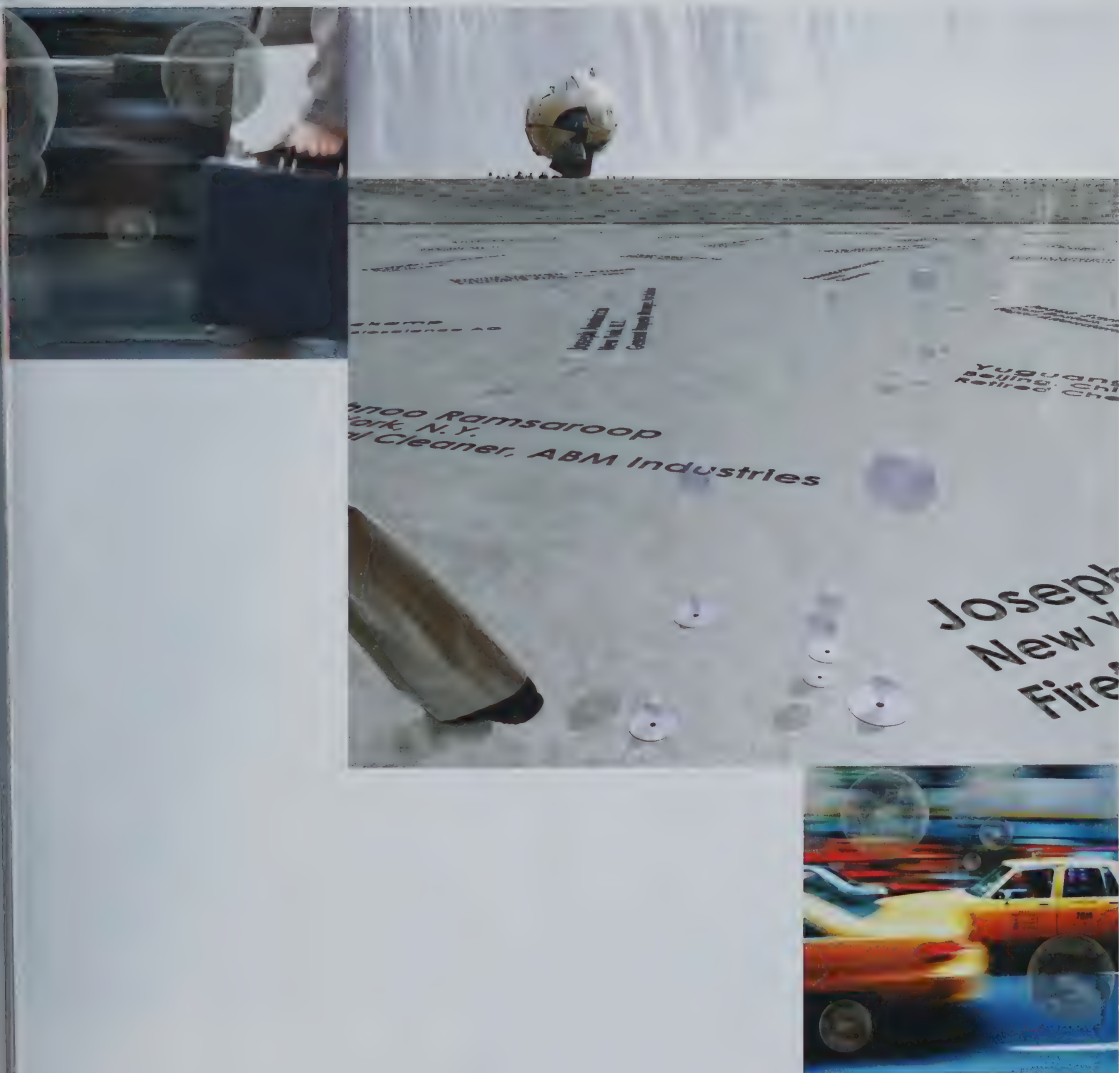
Exhale

Designers:

**Martina Decker and
Peter Yeadon**

Providence, Rhode Island

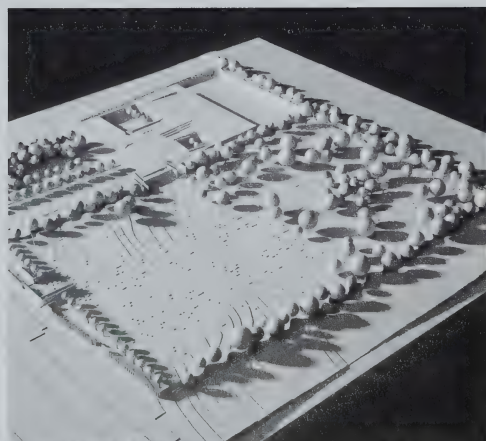
This World Trade Center memorial features bubbles that are released from Ground Zero and dispersed throughout the site and the city. As such, the bubbles carry the significance of the memorial beyond the physical boundaries of the site where citizens from 92 countries perished on September 11, 2001



Honor Award
African Cemetery No. 2
 Designer:
Henri T. de Hahn EPFL, SIA
 Lexington, Kentucky

This vision for the restoration of and addition to the 1824 African Cemetery No. 2 in Lexington, Kentucky, is conceived as both cemetery and research center. It explores building in the landscape and the landscape as building and emerges from the cemetery's neglect, the memory of slavery, and 19th-century railroad engineering.

Honor Award
The Heavy/Light House
 Designer:
Dan Hisel Design
 Cambridge, Massachusetts



The Heavy/Light House involves the conversion of a privately owned, abandoned railroad trestle built in upstate New York in 1879 into a guest house for one or two travelers. The program calls for a full bathroom, one bed, a small efficiency kitchen, dining area, living room and deck.

Honor Award Zipcar Dispenser

Designer:
Moskow Architects, Inc.
Boston

Project team:
Keith Moskow AIA; Rob Wear RA; Robert Linn; Timothy Nistler; Michael Moorehead; Rumiko Taira; Timothy Taira

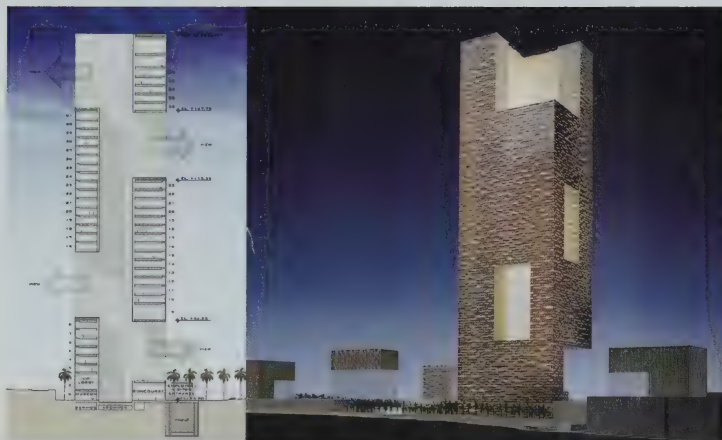
The Zipcar business model provides an opportunity to explore a self-serve parking prototype. We envision this structure as a giant Pez dispenser, dispensing cars in lieu of candy. The structure's vertical arrangement solves the company's problem of finding parking space in dense urban areas where this



Honor Award
**The Central Bank of Kuwait
 Headquarters**

Designer:
**Skidmore Owings &
 Merrill/Gary Haney AIA**
 New York City

This prototype for the new Central Bank of Kuwait tower is an inside-out skyscraper that protects users from harsh desert sun while maximizing shaded light and views of Kuwait Bay. The tower has two faces: an outer face exposed to the sun and an inner face open to a symbolic courtyard.

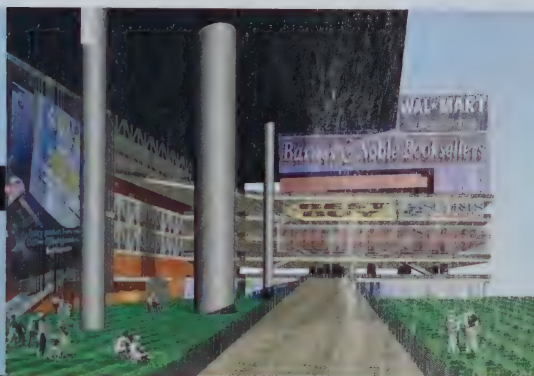


Honor Award
**The Vertical Power Center:
Stacking Big Box Retail**

Designer:
**University of Arkansas
School of Architecture:
The Big Box Studio**
Fayetteville, Arkansas

Project team:
Stephen Luoni (professor);
Ryan Biles; Carrie Blevins;
Jennifer Caperton; Candi
Davis; Dusty Graham; Tran Le;
Sam McGuire; Maury
Mitchell; Trinity Simons;
Justin Staley; Chris Sullivan;
Shizu Takami

More infrastructure than
architecture, and comprising
only big-box retail facilities,
the Vertical Power Center is
unlike the suburban mall and
other traditional shopping
centers. Lacking the
connective public tissue of
the latter, the Vertical Power
Center is essentially a
laminated organization of
individual retailers desiring
autonomy



Density Competition

JURY

Rebecca Barnes FAIA
Chief planner,
Boston Redevelopment Authority
Boston

Jonathan Barnett FAIA
Professor, University of Pennsylvania
Philadelphia

Robert Campbell FAIA
Architecture critic, *The Boston Globe*
Cambridge, Massachusetts

William Gilchrist AIA
Director of planning, City of Birmingham
Birmingham, Alabama

Brian Healy AIA
Principal, Brian Healy Architects
Boston

Marylin Melkonian
Telesis
Washington, DC

DENSITY COMPETITION

In coordination with the 2003 Density Conference, the BSA held a competition to demonstrate planning and design strategies for high-density development. Charged with balancing density and livability, entrants were asked to develop plans for one of three Boston-area sites, using greater-than-normal densities. The three sites were: 5.9 acres above the Massachusetts Turnpike between Chinatown and the South End in downtown Boston; 18.6 acres of sparsely developed land adjacent to the commuter rail station near the center of Gloucester on the North Shore; and a 76-acre suburban site in the southwestern suburb of Westwood.

JURY COMMENTS

The BSA received solutions from architects and planners from around the globe — 57 entries in all....Although designed for specific sites, the competition entries suggested broad possibilities and concepts that can be applied elsewhere.

Increasing density on one part of a site allows preservation of open space elsewhere, providing valuable recreation space and integrating nature into the development. Buildings can shape outdoor spaces at a variety of scales by forming active, inhabited edges.

Increasing density creates "urban bridges" — physical and social connections that link neighborhoods by replacing missing buildings and shaping streets, parks, and paths.

Building at a greater density on a suburban site can bring in enough people to create a neighborhood — one that accommodates a range of family types, sizes, and incomes, and supports an active commercial life.

A range of strategies can help accommodate the transition in scale from existing buildings and streets in a neighborhood to newer, higher-density development.

Editor's note:

The full text of jury comments, including responses to individual projects, may be found at:
www.architects.org/design_awards_programs.

CHINATOWN

81
Crispiana Perini Architects
Urban Design

81
Tyrrell, Hutton and Moore
New Herald Square

GLOUCESTER

82
Fox & Fawcett Architects
Gloucester Green
Kerwin Raymond Hingrich

83
SAS/Design, Inc.
Lowrise of Grace

WESTWOOD

84
Consensus Partners, LLC,
Wendy Kahn Design
Van Meter Williams Pollack, LLP
Westwood Square
From Suburban Space
to Town Place

85
Field Peck Architects
Competition
of Neighborhood

Chinatown Urban Bridge

Architect:
Crisman+Petrus Architects
Charlottesville, Virginia

Project team:
Phoebe Crisman; Michael
Petrus; Greg Gibson

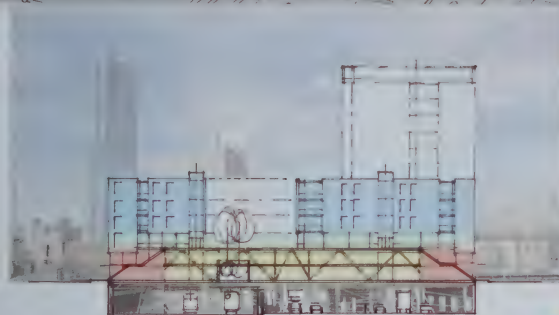
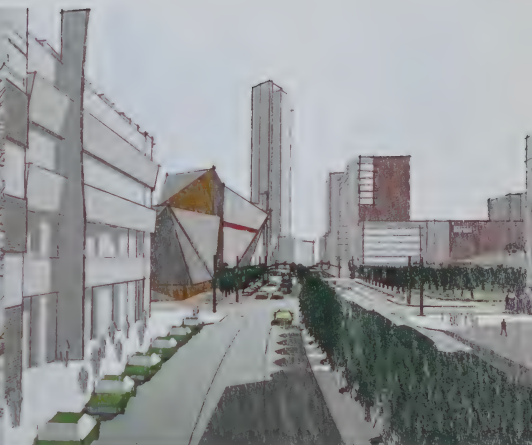
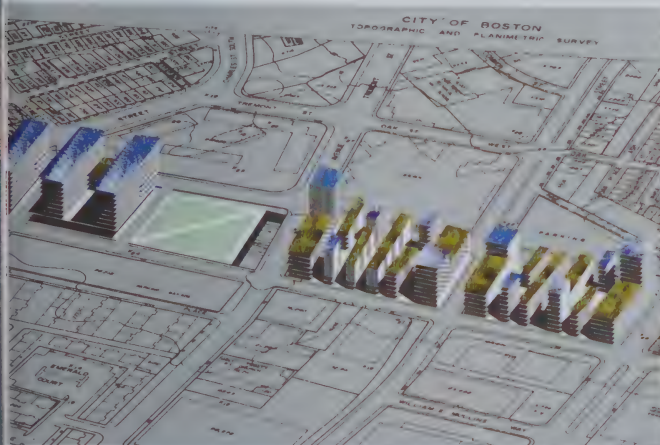
Taking cues from the scale of adjacent neighborhoods, the Urban Bridge mixes uses in a socially, economically, and environmentally sustaining manner. Each building is a structural and metaphorical bridge that reveals the multi-layered site history to inhabitants at all levels and speeds of movement.

Chinatown New Herald Square

Architect:
Tyrell, Nutter and Moore
Boston

Project team:
Michael Tyrell
(transportation planning and design); Steven Nutter
(residential planning and design prototypes); Stephen Moore (civic design and sustainable architecture)

A dynamic landscaped boulevard and public marketplace/square are the focus of this proposal. Its mixed-use development and micro-urban housing reconnect historic neighborhoods via traditionally scaled streets and below-grade parking. The transit-oriented concept extends MBTA subway service into South Boston and sustainable design all within a distance to Boston.



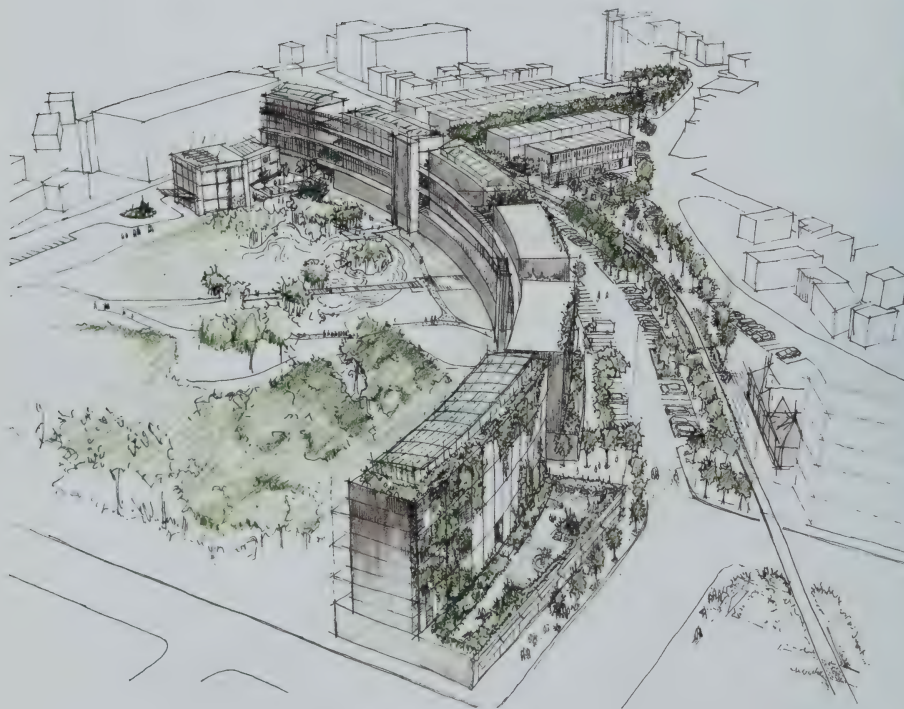
Gloucester
Gloucester Green:
Renew Recycle Rejoice

Architect:
Fox & Fowle Architects
 New York City
www.foxfowle.com

Project team:
 Mark Strauss AIA, AICP
 (principal-in-charge); Bruce
 Fowle FAIA; Daniel Kaplan
 AIA; John Loughran AIA;
 Nino Hewitt AIA; Biju
 Chirathalattu

Consultants:
 Natural Logic; RKG Economic
 Consultants; Baruch College
 Steven Newman Real Estate
 Institute

This plan for a 17-acre site
 at the railroad station in
 Gloucester recognizes the
 natural organization of the
 site area and incorporates
 atelier housing — created
 from recycled shipping
 containers — in an arc
 following the tracks. The
 design knits together both
 the manmade and natural —
 space, uses, and community.



Gloucester
Leaves of Grass

Architect:
SAS/Design, Inc.
Brookline, Massachusetts
www.sasdesign.com

Project team:
Arturo Vasquez AIA; Angela
Johnson, Assoc. AIA;
Michael Chin; Jane Howard
(collaborator); Anne L.
McKinnon AICP (collaborator)

The design strategy is simple:
plant trees to capture the
sense of density inherent in
nature; push the density to
the site's edges to create a
great meadow that is acces-
sible to all; and connect the
regional rail link to a prome-
nade connecting the site
to Main Street and the harbor
beyond

Rendering
-SAS/Design, Inc.



Westwood
Westwood Square:
From Suburban Space to Town
Place

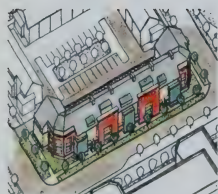
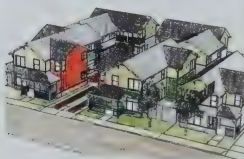
Architects:
Continuum Partners, LLC
 Denver, Colorado
www.continuumpartners.com

Wendy Kohn Design
 Denver, Colorado
<http://home.earthlink.net/~wkohn/home.html>

Van Meter Williams Pollack, LLP
 Denver, Colorado
www.vmwpl.com

Project team
 Will Fleissig (Continuum
 Partners LLC); Wendy Kohn
 (Wendy Kohn Design)
 Tim Van Meter (Van Meter
 Williams Pollack)

The Westwood Square
 master plan demonstrates
 how a midtown center can
 be developed over time and
 promotes civic and cultural
 life, a variety of housing types,
 family housing for all incomes,
 and accessible parks and
 natural landscapes



Westwood
**Constellations of
 Neighborhoods**

Architect:
Field Paoli Architects
 San Francisco
www.fieldpaoli.com

Project team:
 John L. Field FAIA; Frank L.
 Fuller FAIA; Steven Winkel
 FAIA; Tanu Sankalia; Dennis
 Derrnan; Sameer Chadha;
 Cynthia Menendez; Jayn Berni
 Yohannin

Greenroofs:
 Alexander Greenberg
 (partner)

Regional constellations of neighborhoods are situated at transit stops and crossroads. Mounds of infill development, six- to eight-stories tall, are the heart of the neighborhood built around Main Street. The buildings themselves provide a transition in scale to surrounding smaller-scale residential uses. Density and a mix of uses offer services and activities within a 10-minute walk.



Bergmeyer

Institutional | Housing | Food Service | Corporate Interiors | Commercial | Retail

Harvard University
The Center for the Study of World Religions
Cambridge, MA



Architecture and Interiors
Bergmeyer Associates, Inc.
210 Congress Street
Boston, MA 02219
Phone 617-343-1625
www.bergmeyer.com

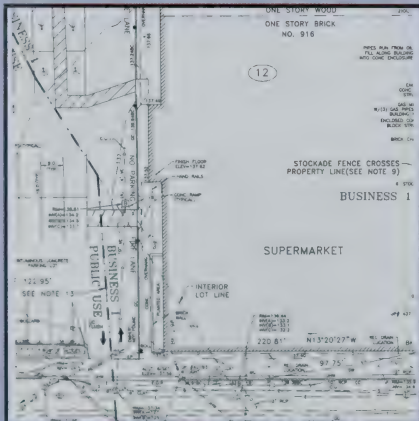
Photography by Greg Plemura

WELCH

Associates Land Surveyors, Inc.
WBE/DBE

Celebrating 10 years in business

**High Quality Mapping
Construction Layout Services**



www.welchinc.com

353 West Center Street West Bridgewater, MA 02379

Phone: (508)580-4696 Fax: (508)580-4962

INTEGRATED BUILDERS

From the Ground-Up



Integrated Builders wraps up finishing touches at Winchester Place Condominiums, a first-class, 11-unit development located in downtown Winchester



Pharm-Eco Laboratories	Devens, MA	160,000 SF
Depuy/Johnson & Johnson	Raynham, MA	40,000 SF
Control Delivery	Watertown, MA	40,000 SF
Central Place Apartments	Malden, MA	75,000 SF
Black Rock Golf Community	Hingham, MA	52,000 SF
Clair Mercedes	Westwood, MA	60,000 SF
Winchester Place Condominiums	Winchester, MA	37,000 SF
Castle Storage	Weymouth, MA	45,000 SF
Clair Honda	West Roxbury, MA	35,000 SF

1515 Washington Street,
Braintree, Massachusetts 02184
Phone (781) 356-3838
www.integratedbuilders.com

"The Old Grey Screen Just Ain't What It Used To Be."



At Phantom, we're changing the way you see door and window screens. As the leading provider of retractable screen solutions we offer a versatile family of products that disappear out of sight when you don't need them.

Innovative, stylish, visually pleasing, designed and crafted with quality: Phantom has the solution to your screening and shading needs.

Screen rolls away into the low profile housing

Ergonomically designed handle for ease of use and subtle styling

Discover The Retractable Screen Solution



PHANTOM SCREENS



VISION SCREENS



EXECUTIVE SCREENS



Find out more at: www.phantomscreen.com
or for a distributor near you call:
1-888-PHANTOM (1-888-742-6866)
617-373-4870

NAC

North Atlantic Corp.

Serving quality millwork since 1948.

North Atlantic Corp.'s
Architectural Services Group

offers:

Cad Support

CNC Technology

Products on CD Rom

Box Lunch Presentations

AIA/CEU's

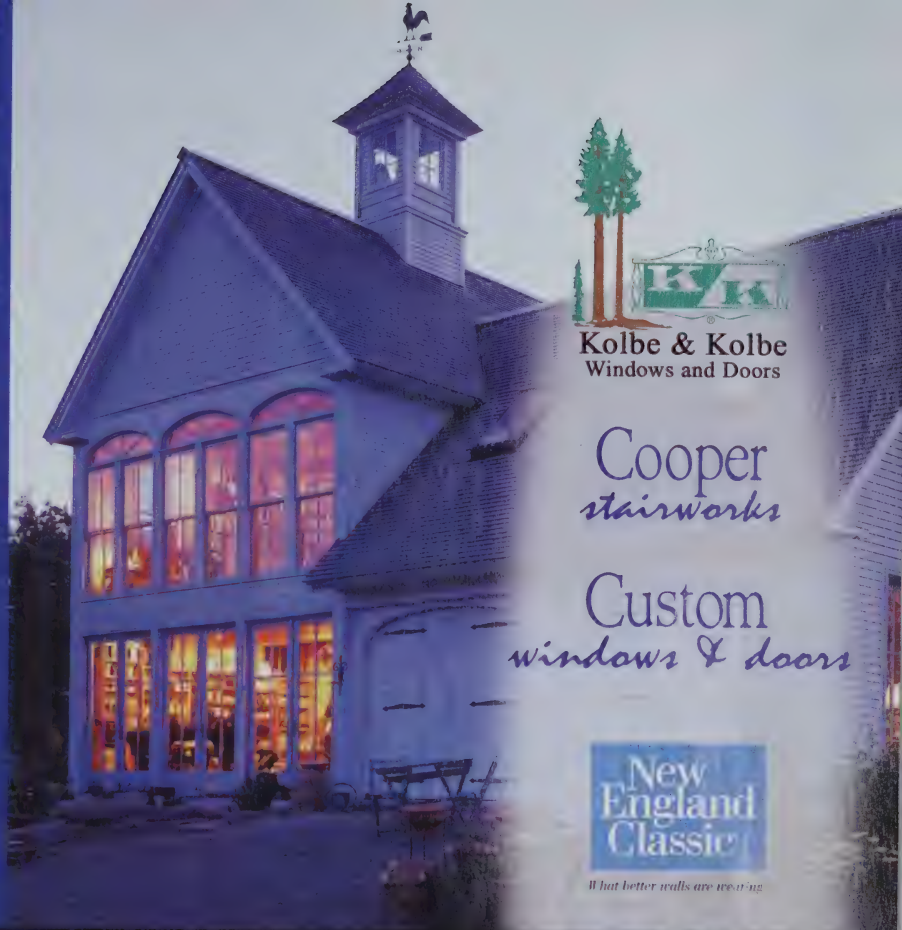
We service Lumberyards
through MARTIN-NAMCO

**MARTIN
MILLWORK**

NAMCO

and Builders through
Horner Millwork

HORNER



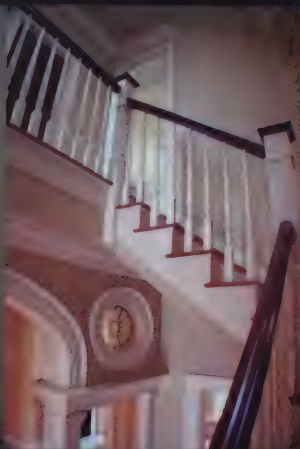
Kolbe & Kolbe
Windows and Doors

*Cooper
stairworks*

*Custom
windows & doors*

**New
England
Classic**

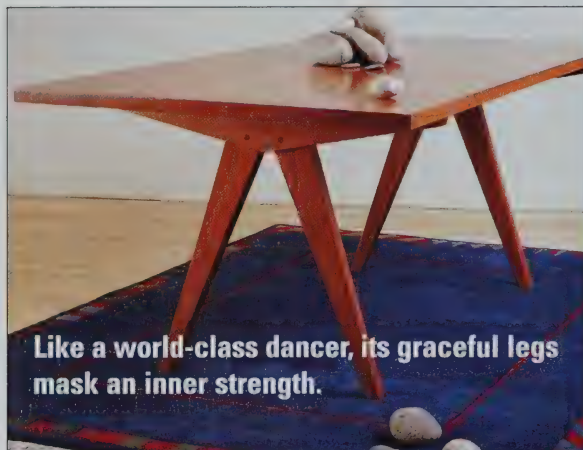
What better walls are we doing



www.northatlanticcorp.com

Windows • doors • kitchens • stairs

508-235-4265



Like a world-class dancer, its graceful legs mask an inner strength.

The Bucks Harbor Table, an exciting addition to our collection. Visit us or call for a free color brochure.

Charles Webb

CLASSIC MODERN FURNITURE

Harvard Square:

6 Story St., Cambridge MA
(617) 547-2100 Hours: Mon-Sat 10-6,
Sun 1-5

www.charleswebbcidesigns.com

Factory & Showroom:

51 McGrath Hwy. (Rt. 28), Somerville MA
(7/4 mi. outbound from Museum of Science)
(617) 776-7100 Hours: Mon-Sat 9-4



Program Management • Construction Management • Design/Build

Sakonnet Campus Center at Merrimack College | North Andover, Massachusetts

Photograph by Richard Mendonça



Erland

Building Solutions Through Commitment and Teamwork

Erland Construction, Inc. | 83 Second Avenue | Burlington, Massachusetts 01803
t: 781.272.9440 | e: dprince@erland.com | www.erland.com

lux lighting design

Lux Lighting Design combines an astute understanding of spatial and architectural needs with a passion for light. The results are award winning distinctive lighting environments that transcend the line between beauty and function.

lux lighting design
385 Concord Ave
Belmont, MA 02478
tel 617 484 6400
fax 617 484 6401
www.luxld.com
Doreen Le May Madden, LC
Principal

beauty
lighting
function

No Investment... No Worries!

Introducing our "On Location Printing Services" Program



Always the latest large format color printing equipment, technology & expertise
— AT YOUR LOCATION —
Call today: 800-343-8296



Hear the Raves!

"No longer do we have a paperwork shuffle, our time is now spent designing and creating!"
— 15 person architectural firm
"We decreased our time to market, and improved our response time to our customers..."
— 8 person design-build company
"We actually have designers designing & estimators estimating, as opposed to making copies..."
— 50 person multi-location fabricator

Additional Joseph Merritt & Company locations: Hartford (headquarters), Danbury, New Haven, New London & Waterbury, CT / Providence, RI / White Plains, NY



6 Summit Industrial Park
Framingham, MA • call: 800-343-8296
www.merrittgraphics.com



(207) 882-4224 • fax (207) 882-4247
10 Atlantic Highway, Edgecomb, ME 04556

www.connollytimberframes.com • info@connollytimberframes.com



LUCAS • STEFURA INTERIORS

77 North Washington Street, Boston, MA 02109

TEL 617 723 5164 FAX 617 723 1165

PHOTOGRAPH: PETER LEWITT

PERFORMANCE WITH INTEGRITY

INTERACTIVE PARTNERSHIPS

Architect: Flansburgh Associates



The Fenn School

Photos: © Hutchins Photography

QUALITY

CONSISTENT SERVICE



C.E. Floyd Company, Inc.

general contractor / construction manager

9 DeAngelo Drive, Bedford, MA 01730

phone: 781.271.9006 • fax: 781.271.9045

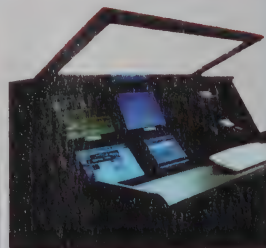
www.cefloyd.com

THE MODULAR ALTERNATIVE TO MILLWORK

We Design & Furnish:

**MAILROOMS
COMPUTER ROOMS
SECURITY STATIONS
SATELLITE MAIL STOPS
FORM STORAGE AREAS
COPY CENTERS**

With Adjustable & Ergonomic
HAMILTON SORTER FURNITURE



www.designadvantage.net



**DESIGN
ADVANTAGE**
(617) 364-7719

Dependable? We rest our case!

Justice had better not be blind, because it would sure be a shame to miss the beauty of the Hardin County Justice Center in Elizabethtown, Kentucky! Its dramatic facade features over 14,000 square feet of curtainwall—Tubelite® 400 Series Curtainwall, to be precise.

The project architect was Louis & Henry Group of Louisville, Kentucky, and the glazing contractor was Central Kentucky Glass of Lexington, Kentucky. Tubelite 400 Series Curtainwall was chosen for the

project based on its performance and price. And the project has won considerable recognition and several major design and construction awards.

Tubelite is a premier manufacturer of aluminum storefront and entrance systems for the building industry, and is committed to becoming that industry's most dependable supplier. For more information about Tubelite and its products, visit our Web site at www.tubeliteinc.com.



TUBELITE
STOREFRONTS & ENTRANCES
DEPENDABLE

4878 Mackinaw Trail, Reed City, Michigan 49677

Tel. 800-866-2227 • Fax 877-299-2414

Web site: www.tubeliteinc.com • e-mail: dependable@tubeliteinc.com

THEGuide



THEGuide is published by the Boston Society of Architects/AIA to connect building industry professionals with allied vendors and consultants. THEGuide is also available at www.architects.org/theguide. For advertising information, please see page 105.

Consultants, contractors, and manufacturers are listed alphabetically under each of the following categories:

Accounting/Financial

Acoustical Consultants

ADA Compliance and Universal Design

Architectural 3-D Modeling and Rendering

Architectural Illustration and Rendering

Architectural Tours

Asbestos and Lead Consultants

Audio/Visual Consultants

Audio/Visual Design and Installation

Audio/Visual Systems

Building Envelope

Business Performance Analysis

CADD and Plotting

Civil Engineers

Code Consulting

Computer Services

Construction Managers

Consulting Engineers

Contractors

Cost Estimating

Environmental Specialists

Existing Conditions Surveys

Facility Managers

Fire Protection Engineers

Food Services Consultants

General Contractors

Geotechnical Engineers

Graphic Design

Historic Restoration/Preservation

Home Theater

Insurance

IT Consultants

Kitchen and Bath Design

Land Surveyors

Landscape Architecture and Planning

Legal Services

Lighting Design

Limestone

Mailroom Consultants

Management Consultants

Manufacturing

Marketing

Masonry

Mechanical Engineers

Play Area Materials and Equipment

Precast Building Components

Program Managers

Reprographic Services

Security Consultants

Specifications Services

Stone Suppliers

Surfacing

Transportation Engineers

Web Design/Development

Windows and Doors

Woodworking

**ACCOUNTING/
FINANCIAL****BSA Accounts-Receiveable
Management Services**

246 Algonquin Trail
Ashland MA 01721
508-231-5034
janetallison@comcast.net
Contact: Janet Allison

A tactful, effective fee-collection and accounts-receivable management service designed to preserve and strengthen your relationship with your clients. It works.

**Kanter Troy Orleans
& Wexler LLP**
BSA Corporate Affiliate

109 State Street
Boston MA 02109-9822
617-753-6060
f: 617-854-7525
dwexler@ktow.com
www.ktow.com
Contact: David M. Wexler, CPA

Kanter Troy Orleans & Wexler LLP is a full-service accounting/consulting firm with a strong niche emphasis on architectural/engineering firms. In addition to traditional compliance services, the firm offers consulting in the areas of ownership transitions, merger/acquisition services, financing, incentive compensation and other general business consulting services.

Tofias PC
BSA Corporate Affiliate

350 Massachusetts Avenue
Cambridge MA 02139-4131
888-761-8835
f: 617-761-0601
info@tofias.com
www.tofias.com
Contact: Marc Busny

Industry-specific expertise delivered through our architectural team of professionals, including: accounting, auditing, taxation, employee benefits and business valuation services. Request our annual architectural survey.

**ACOUSTICAL
CONSULTANTS****Acentech Incorporated**
BSA Corporate Affiliate

33 Moulton Street
Cambridge MA 02138-1118
617-499-8000
f: 617-499-8074
crosenberg@acentech.com
www.acentech.com
Contact: Carl J. Rosenberg

Acentech's staff of more than 35 consultants provides services in architectural acoustics, noise and vibration control, telecommunications, and the design of sound, audiovisual, and sound masking systems. For more than 50 years architects and engineers have turned to our professionals for comprehensive consulting services for corporations, schools, laboratories, performance halls and more.

**ADA COMPLIANCE
AND UNIVERSAL
DESIGN****Adaptive Environments**
BSA Corporate Affiliate

374 Congress Street Suite 301
Boston MA 02210-1807
617-695-1225 v/tty
f: 617-482-8099
vfletcher@adaptiveenvironments.org
www.adaptiveenvironments.org
Contact: Valerie Fletcher,
Executive Director

Adaptive Environments provides a spectrum of universal design consultation and training including technical assistance and design review. We help you find inclusive solutions that work.

**Kessler McGuinness
& Associates, LLC**

110 Madison Avenue
Newtonville MA 02460
617-641-2802 (V/TTY)
f: 617-641-2812
kmcguinness@kmaccess.com
www.kmaccess.com
Contact: Katherine A. McGuinness,
Associate AIA

Kessler McGuinness & Associates provides expert consultation in accessibility and universal design, helping you clarify how to comply with overlapping ADA, AAB, and Fair Housing requirements. Our consultation, plan review, and compliance planning services facilitate the permitting process and make facilities more inclusive for people of all ages and abilities.

**New England
ADA Technical Assistance
Center**

374 Congress Street Suite 301
Boston MA 02210
800-949-4232 v/tty
f: 617-482-8099
adainfo@newenglandada.org
www.newenglandada.org
Contact: ADA Information

The New England ADA Center provides FREE information and guidance on the Americans with Disabilities Act. Training tailored to your needs is also available.

The Sullivan Code Group
BSA Corporate Affiliate

Union Wharf
343 Commercial Street Unit 302
Boston MA 02109-1202
617-523-8227
f: 617-523-8016
pds@rwsullivan.com
www.rwsullivan.com
Contact: Paul D. Sullivan, PE,
President

The Sullivan Code Group provides accessibility audits of buildings and facilities, plan review for compliance with ADA MAAB, and section 504 (HUD) requirements, and variance processing at the Massachusetts Architectural Access Board.

**ARCHITECTURAL
3-D MODELING
AND RENDERING****GPI Models**

79 Prospect Street
Somerville MA 02143
617-628-1900
f: 617-628-1901
info@gpimodels.com
www.gpimodels.com
Contact: Sergio Marino

Full service architectural model shop and computer renderings/animations services. Quick turn around time. All under one roof.

	Jeff Knight Architect	<p>Studio Five 19 Ware Street Cambridge MA 02138 617-497-9313 f: 617-497-9313 jknightarchitect@aol.com Contact: Jeff Knight</p>	<p>We can provide you with hand-sketched perspectives for conceptual modeling (same day in some instances), or more finished renderings based on your PC/Mac drawing files. Spatial modeling, walk-through animations also available.</p>
	Taylor Imaging	<p>651 Boylston Street Boston MA 02116 617-267-3111 f: 617-536-2221 info@taylorimaging.com http://www.ti-3d.com Contact: Dave Taylor</p>	<p>A full-service design studio specializing in 3-D modeling and rendering for architectural firms. We take pride in creating superior renderings, using the latest technology — on time — always. Our passion for our work and dedication to service is reflected in satisfied and repeat customers.</p>
ARCHITECTURAL ILLUSTRATION AND RENDERING	Gary Irish Graphics	<p>Old Pilgrim Trail Marshfield MA 02050 617-247-4168 f: 781-837-8548 girish@garyirishgraphics.com www.garyirishgraphics.com Contact: Gary M. Irish, ASAI</p>	<p>Architectural renderings, working nationwide. Watercolor and pen and ink, including large scale urban design, cityscapes, educational, historical and industrial projects. We meet any deadline.</p>
ARCHITECTURAL TOURS	International Architects On Tour BSA Corporate Affiliate	<p>187 Butterfield Drive Novato, CA 94945 888-802-8303 / 415-209-0637 f: 415-209-0638 deborah@architectsontour.com www.architectsontour.com Contact: Deborah Castellucci</p>	<p>The international architectural tour service sponsored by the BSA has been taking architects and others to the Far East, Europe, Latin America and elsewhere during the past decade. We offer several tours every year.</p>
ASBESTOS AND LEAD CONSULTANTS	Kendall, Taylor & Co., Inc. BSA Member Firm	<p>381 Boston Road BillERICA MA 01821 978-667-2900 f: 978-667-2960 kendalltaylor@comcast.net Contact: Peter M. Blaisdell AIA</p>	<p>Peter M. Blaisdell AIA, president of KTC has been licensed as an Asbestos Designer since 1987, as an Asbestos Inspector since 1990, and as a Lead Inspector since 1991. KTC has E&O insurance and works as a consultant to A/E firms and law firms in matters concerning asbestos and lead abatement.</p>
AUDIO/VISUAL CONSULTANTS	Acentech Incorporated BSA Corporate Affiliate	<p>33 Moulton Street Cambridge MA 02138-1118 617-499-8000 f: 617-499-8074 crosenberg@acentech.com www.acentech.com Contact: Carl J. Rosenberg</p>	<p>Acentech's staff of more than 35 consultants provides services in architectural acoustics, noise and vibration control, telecommunications, and the design of sound, audiovisual, and sound masking systems. For more than 50 years architects and engineers have turned to our professionals for comprehensive consulting services for corporations, schools, laboratories, performance halls and more.</p>
AUDIO/VISUAL DESIGN AND INSTALLATION	ADTECH Systems BSA Corporate Affiliate	<p>522 Boston Post Road Wayland MA 01778 508-358-0077 f: 508-358-0066 daveg@adtech-sys.com www.adtech-sys.com Contact: David Gormley</p>	<p>ADTECH Systems is New England's premier audio visual systems integrator, specializing in design and installation of audio/video technologies in the professional and residential marketplace. Our work is impeccable; our reputation outstanding. You'll find our engineers and technicians a pleasure to work with and our finished product will exceed expectations.</p>
	Audio Video Design	<p>170 Needham Street Newton MA 02464-1506 617-965-4600 f: 617-965-6553 info@avdesigns.com www.avdesigns.com Contact: Brad Smith, CEDIA</p>	<p>Audio Video Design is celebrating 30 years as New England's most established custom electronics installer. Home theater, home automation, lighting control, multi-room music, security.</p>
	Crimson Tech	<p>33 Upton Drive Wilmington MA 01887 800-868-5150 f: 978-753-4777 sales@crimsontech.com www.crimson-tech.com Contact: Michael Goldman, CTS, Director of Sales</p>	<p>State-of-the-art turnkey audiovisual presentation systems including design and engineering, procurement, installation and service contracts. Over 35 years experience in providing innovative audiovisual, networking and digital media solutions for science, medicine, business, industry and education.</p>
AUDIO/VISUAL SYSTEMS	ADTECH Systems BSA Corporate Affiliate	<p>522 Boston Post Road Wayland MA 01778 508-358-0077 f: 508-358-0066 daveg@adtech-sys.com www.adtech-sys.com Contact: David Gormley</p>	<p>ADTECH Systems is New England's premier audio visual systems integrator, specializing in design and installation of audio/video technologies in the professional and residential marketplace. Our work is impeccable; our reputation outstanding. You'll find our engineers and technicians a pleasure to work with and our finished product will exceed expectations.</p>

BUILDING ENVELOPE	Wiss, Janney, Elstner Associates, Inc.	333 North Avenue Wakefield MA 01880 781-213-9266 f: 781-213-9267 rwalth@wjje.com www.wjje.com Contact: Richard A. Walther, PE, SE	WJE is an interdisciplinary architectural, engineering, and materials science firm specializing in investigation, analysis, and design services for historic and contemporary buildings and structures.
BUSINESS PERFORMANCE ANALYSIS	Glenn Roger Davis AIA BSA Member Firm	43 Woodrow Street Hudson MA 01749 978-562-4704 f: 978-568-3618 davisgm@rcn.com Contact: Glenn R. Davis AIA	Comprehensive consulting services focused on data benchmarking, service expansion MAket positioning and financial analysis. RFP responses and presentations are analyzed, from a client perspective. Gain insight on what differentiates firms from the crowd.
CADD AND PLOTTING	Architectural CADD Consultants BSA Member Firm	42 Avalon Drive Peabody MA 01960 617-233-2511 f: 617-536-0461 glangdon@architecturalcadd.com www.architecturalcadd.com Contact: Geoffrey M. Langdon AIA	We help design firms choose and get productive in the right CADD software(s) for their particular practice. Trouble-shooting, tutorials, 3D modeling, networking, best sources for CADD — and what the vendors won't tell you. ArchiCAD, AutoCAD, DataCAD, IntelliCAD, VectorWorks, ArchitecturalDesktop, etc. — Windows and Mac
	Boston Computer Scanning	1215 Main Street PO Box 757 Tewksbury MA 01876 978-640-0080 f: 978-640-7966 boss@bostoncomputer.com www.bostoncomputer.com Contact: Ted Dooling	Boston Computer Scanning has been the local source for converting paper drawings into CAD since 1992. Focused exclusively on document scanning and conversion to CAD. BCS provides fast, accurate and affordable services. Floor plans, electrical, mechanical, elevations, site plans, and maps are converted to your specifications. Call 978-640-0080.
CIVIL ENGINEERS	Beals and Thomas, Inc. BSA Corporate Affiliate	144 Turnpike Road Southborough MA 01772 508-366-0560 f: 508-366-4391 rkosian@btweb.com www.btweb.com Contact: Richard P. Kosian, PE	Beals and Thomas, Inc. specializes in residential, commercial, recreational, and institutional projects in the public and private sector. Our engineering capabilities include site and roadway design, utility infrastructure design, sewage collection and disposal, stormwater management, grading studies, earthwork analysis, site improvements, construction documentation, and construction administrative services.
	Merrimack Engineering Services, Inc.	66 Park Street Andover MA 01810 978-475-3555 f: 978-475-1448 merreng@aol.com www.merrimackengineering.com Contact: Stephen Stapinski	Merrimack Engineering Services, Inc. provides site engineering design for institutional, industrial, commercial and all types of residential developments. Specialties include grading, drainage, sewer and other utility design, including septic system design. The firm specializes in permitting projects of all types, BWSC plans, site plans, and subdivision design.
	VHB/Vanasse Hangen Brustlin, Inc. BSA Corporate Affiliate	101 Walnut Street PO Box 9151 Watertown MA 02471-9151 617-924-1770 f: 617-924-2286 jjennings@vhb.com www.vhb.com Contact: John Jennings	VHB provides an array of creative integrated transportation, land development and environmental services to support both public and private sector clients. We are experienced in infrastructure, commercial, educational, medical, industrial, recreational, and utility projects.
CODE CONSULTING	Engineering Planning and Management, Inc. (EPM) BSA Corporate Affiliate	959 Concord Street 3rd Floor Framingham MA 01701 508-875-2121 f: 508-879-3291 thj@epm-inc.com www.epm-inc.com Contact: Thomas Jutras, PE	Building, fire and other specialty code consulting, development of performance based designs, development and support of compliance alternatives and appeals, third party reviews, fire protection engineering.
	The Sullivan Code Group BSA Corporate Affiliate	Union Wharf 343 Commercial Street Unit 302 Boston MA 02109-1202 617-523-8227 f: 617-523-8016 pds@rwsullivan.com www.rwsullivan.com Contact: Paul D. Sullivan, PE, President	The Sullivan Code Group is a division within R.W. Sullivan, Inc. specializing in building code, zoning code, fire/life safety code, and access code consulting.
COMPUTER SERVICES	Design & Co.	19 Pondview Avenue Jamaica Plain MA 02130 617-524-1856 f: 617-524-1858 tdowning@designandco.net www.designandco.com Contact: Timothy Downing	Led by an architect with 12 years of experience in Boston area firms, Design & Co. offers complete technical support services for networking (wired and wireless), software training (business, graphics and productivity applications) and all issues related to both Macintosh and PC platforms for the home or office.

145 Spring Street
PO Box 26
Everett MA 02149
617-387-3400
f: 617-389-1412
mpelletier@bondbrothers.com
www.bondbrothers.com
Contact: Marc Pelletier,
Director of Business Development

Bond Brothers is a 96-year old family-owned building, civil and utility construction firm serving the New England region. We provide preconstruction, construction management and general consulting services primarily to area colleges, commercial, health care, institutional, industrial, and utility sectors. More than ninety percent of our projects are for repeat clients.

9 DeAngelo Drive
Bedford MA 01730-2200
781-271-9006
f: 781-271-9045
cfloyd@cefloyd.com
www.cefloyd.com
Contact: Charles E. Floyd

C.E. Floyd Company provides preconstruction, general contracting, construction management and design/build services for new construction, renovation and restoration projects in the biotech, commercial, educational, healthcare, hospitality, multi-family and religious sectors. Our team works cooperatively with the architects and owners to fulfill the company's motto: Performance with Integrity.

84 Winchester Street
Newton MA 02461
617-630-8408
f: 617-630-8409
johnh@chap-con.com
www.chap-con.com
Contact: John C. Hall

With its commitment to excellence and focus on client service, Chapman Construction/Design engineers every project for value, working in cooperation with the architect to identify the most cost-effective materials and methods while never compromising the integrity of the design.

135 Beaver Street
Waltham MA 02452
781-642-0660
f: 781-642-0610
ktichacek@oconnells.com
www.oconnells.com
Contact: Kenneth C. Tichacek

Daniel O'Connell's Sons provides a full range of preconstruction planning and construction services. The firm specializes in renovation, restoration, and new building construction for corporate, educational, and institutional clients -- with particular focus on projects which are technically complex or require exceptional management or engineering solutions.

27 Christina Street
Newton MA 02461
617-443-0005
f: 617-443-0022
swpray@dfpray.com
www.dfpray.com
Contact: Scott W. Pray, President

D.F. Pray General Contractors has been building excellence since 1959. Our portfolio includes commercial and industrial facilities, schools and other public sector work (including green buildings) tenant improvements, and retail. Headquartered in Seekonk MA offices are also located in Newton and Fall River MA, and North Haven, CT.

83 Second Avenue
Northwest Park
Burlington MA 01803-4415
781-272-9440
f: 781-272-0601
dprince@erland.com
www.erland.com
Contact: Donna Prince

ERLAND CONSTRUCTION provides award-winning Construction Management services to academic, institutional, commercial, and high-tech clients. We offer a wide range of preconstruction and construction services involving new construction, renovations, tenant fit-ups, adaptive reuse, consolidations and modifications. Our advanced technology clients include biotech, pharmaceutical, semiconductor, computer, laboratory, healthcare, and chemical manufacturing industries.

1515 Washington Street
Braintree MA 02184
781-356-3838
f: 781-356-3851
jdacey@integratedbuilders.com
www.integratedbuilders.com
Contact: Jay Dacey, President

Integrated Builders has furnished design/build and construction management services to discerning corporate clients, developers, retailers, and private institutions region wide for over a decade. Specialties include preconstruction and design services, ground-up commercial construction, property repositionings, tenant fit-up and extensive mechanical work.

1792 Dorchester Avenue
Dorchester MA 02124
617-825-6930
f: 617-265-0815
skennedy@leekennedy.com
www.leekennedy.com
Contact: Shaila Kennedy

Lee Kennedy Co., Inc. is a full-service firm providing preconstruction, general contracting and construction management services for new construction, renovations and restoration projects for the commercial, retail and institutional markets.

32 Warren Street
Cambridge MA 02141-1015
617-868-8630
f: 617-868-1985
mtruant@mtruant.com
www.mtruant.com
Contact: Marc J. Truant AIA

Marc Truant Associates, Inc. provides preconstruction planning, construction management and general contracting services, specializing in complex adaptive reuse/renovation projects. Our interest in architecture and our collaborative approach have earned the company a reputation for excellence.

70 Rowe Street
Auburndale MA 02466-1596
617-332-9500
f: 617-965-8868
krwhite@rwsons.com
www.rwsons.com
Contact: Kenneth R. White

Richard White Sons provides Construction Management, Preconstruction Planning, General Contracting and Site/Utility construction services to academic and institutional clients throughout New England.

Shawmut Design and Construction BSA Corporate Affiliate	560 Harrison Avenue Boston MA 02118-2436 617-622-7000 f: 617-622-7001 mneil@shawmut.com www.shawmut.com Contact: Margaret R. Neil	Shawmut is a \$350 million construction manager and general contractor serving clients nationally. Founded in 1982 and based in Boston, Shawmut has built its reputation by delivering outstanding client service. We provide pre-construction and construction management services for industry niches including academic, corporate, restaurant, retail, healthcare, and historic preservation.
Skanska USA Building, Inc. BSA Corporate Affiliate	270 Congress Street Boston MA 02210-1037 617-574-1400 f: 617-574-1399 jim.kolb@skanskausa.com www.skanskausa.com Contact: James D. Kolb	The New England Division of Skanska USA Building Inc. provides clients with construction management, general contracting, and program management services. Markets served include biotech/pharm, educational, and healthcare facilities, office and mixed-use buildings, and aviation, hotels and multi-unit residential projects.
Spaulding & Slye Colliers BSA Corporate Affiliate	255 State Street Boston MA 02109 617-531-4100 f: 617-531-4280 Mark_David@spauldslye.com www.SpauldSlye.com Contact: Mark David	Spaulding & Slye Construction is one of the most experienced firms in the greater Boston and Mid-Atlantic arenas, delivering construction management, general contracting, and design/build services. As part of a powerful integrated real estate team, Spaulding & Slye Construction brings innovative solutions to every project.
Suffolk Construction Company, Inc. BSA Corporate Affiliate	65 Allerton Street Boston MA 02119 617-445-3500 f: 617-445-2343 foneill@suffolkconstruction.com www.suffolkconstruction.com Contact: Fred O'Neill, Executive Vice President	Suffolk is a Boston-based, privately-held company run by President and CEO John Fish for 21-years. Suffolk has full-service offices in Massachusetts, Florida and California that provide preconstruction, construction management, general contracting and design-build services within the education, assisted living, residential, healthcare, special projects, public, hospitality, retail and commercial market sectors.
Tocci Building Corp. BSA Corporate Affiliate	660 Main Street Woburn MA 01801-8400 781-935-5500 f: 781-935-1888 rjlampman@tocci.com www.tocci.com Contact: Richard J. Lampman	Tocci Building Corporation is an 81 year old built-environment services firm serving academic, corporate, technology, healthcare, hospitality, multi-unit housing, retail and senior living clients in the Northeast. The firm's award winning portfolio includes projects in the \$1-\$200m range built to client requirements utilizing state-of-the-art project-specific solutions.
Vantage Builders, Inc.	89 K Washington Avenue Suite K Natick MA 01760 508-651-3183 f: 508-651-3184 jconnor@vantagebuildersinc.com www.vantagebuildersinc.com Contact: John Connor	Vantage Builders provides general contracting services to corporations, developers, property managers, retailers and private institutions throughout New England. Vantage Builders has more than fifteen years of experience managing and building commercial projects ranging from specialized tenant build-outs and standard property improvements to base building work and ground-up commercial construction.
William A. Berry & Son, Inc. BSA Corporate Affiliate	100 Conifer Hill Drive Danvers MA 01923 978-774-1057 f: 978-739-4624 cmiller@berry.com www.berry.com Contact: Carolyn W. Miller	Established in 1857, William A. Berry & Son, Inc. (Berry) is one of the oldest construction companies in the United States. Serving many of the world's premier health care, academic and medical research institutions, as well as leading corporations, Berry is an award-winning, full-service provider of construction and management services.
Green Environmental, Inc.	216 Ricciuti Drive Quincy MA 02169 617-479-0550 f: 617-479-5150 gferguson@greenenvironmental.com www.greenenvironmental.com Contact: Glenn C. Ferguson	Green Environmental's integrated services provide a single source to meet all environmental goals, including contaminated soil testing/management/ removal/ disposal, health and safety plans, underground tank removal/replacement, MGL 21E site assessments, industrial/domestic wastewater management, soil/groundwater investigation/remediation and site engineering/title V/Chapter 91 Army Corp. Permitting.
Pare Engineering Corp. BSA Corporate Affiliate	8 Blackstone Valley Place Lincoln, RI 02865 401-334-4100 f: 401-334-4108 deasterbrooks@parecorp.com www.parecorp.com Contact: David A. Easterbrooks	Since 1970, PARE has provided planning and engineering support to the architectural community, specializing in site feasibility, site/utility design, water/wastewater design, geotechnical/ foundation design, structural engineering for renovation and new construction, environmental and wetland assessments, permitting, traffic/transportation planning, highway and bridge design, waterfront and recreational facilities design, and associated infrastructure improvements.
SEi Companies BSA Corporate Affiliate	88 Black Falcon Avenue Suite 210 Boston MA 02210-2425 617-210-1600 f: 617-210-1800 cshinney@seicompanies.com www.seicompanies.com Contact: Colleen Shinney	Mechanical, electrical, plumbing and fire protection, lighting design, communication technologies and security firm. We have expertise in energy management, LEEDTM certification, BMS, commissioning, central utility plants, project and construction management. We offer consulting for commercial, science-technology, healthcare, mission critical, residential and academic projects.

CONTRACTORS	Syska Hennessy Group BSA Corporate Affiliate	1 Broadway 9th Floor Cambridge MA 02142-1100 617-577-9900 f: 617-577-9191 mrozenblum@syska.com www.syska.com Contact: Michael Rozenblum, P.E.	For 75 years, Syska Hennessy Group has provided solutions to a variety of building design projects worldwide. We specialize in designing, building and helping to maintain and operate technologically driven, system-wide solutions for both existing and new facilities in such industries as education, energy, entertainment, government, healthcare, pharmaceutical and research.
	Wiss, Janney, Elstner Associates, Inc.	333 North Avenue Wakefield MA 01880 781-213-9266 f: 781-213-9267 rwalth@wjel.com www.wjel.com Contact: Richard A. Walther, PE, SE	WJE is an interdisciplinary architectural, engineering, and materials science firm specializing in investigation, analysis, and design services for historic and contemporary buildings and structures.
	Bond Brothers, Inc. BSA Corporate Affiliate	145 Spring Street PO Box 26 Everett MA 02149 617-387-3400 f: 617-389-1412 mpelletier@bondbros.com www.bondbrothers.com Contact: Marc Pelletier, Director of Business Development	Bond Brothers is a 96-year old family-owned building, civil and utility construction firm serving the New England region. We provide preconstruction, construction management and general consulting services primarily to area colleges, commercial, health care, institutional, industrial, and utility sectors. More than ninety percent of our projects are for repeat clients.
	Chapman Construction/Design, Inc. BSA Corporate Affiliate	84 Winchester Street Newton MA 02461 617-630-8408 f: 617-630-8409 johnh@chap-con.com www.chap-con.com Contact: John C. Hall	A general contracting and construction management firm, Chapman Construction/Design has never missed a deadline. Known for fast-tracking build-outs in occupied spaces without compromising quality, Chapman counts corporations, institutions and retailers among its clients.
	Daniel O'Connell's Sons	135 Beaver Street Waltham MA 02452 781-642-0660 f: 781-642-0610 ktichacek@oconnells.com www.oconnells.com Contact: Kenneth C. Tichacek	Daniel O'Connell's Sons provides a full range of pre-construction planning and construction services. The firm specializes in renovation, restoration, and new building construction for corporate, educational, and institutional clients -- with particular focus on projects which are technically complex or require exceptional management or engineering solutions.
	Integrated Builders	1515 Washington Street Braintree MA 02184 781-356-3838 f: 781-356-3851 jdacey@integratedbuilders.com www.integratedbuilders.com Contact: Jay Dacey, President	Integrated Builders has furnished design/build and construction management services to discerning corporate clients, developers, retailers, and private institutions region wide for over a decade. Specialties include pre-construction and design services, ground-up commercial construction, property repositionings, tenant fit-up and extensive mechanical work.
	Lee Kennedy Company, Inc. BSA Corporate Affiliate	1792 Dorchester Avenue Dorchester MA 02124 617-825-6930 f: 617-265-0815 skennedy@leekennedy.com www.leekennedy.com Contact: Shaila Kennedy	Lee Kennedy Co., Inc. is a full service firm providing pre-construction, general contracting and construction management services for new construction, renovations and restoration projects for the commercial, retail and institutional markets.
	Midland Construction Corporation BSA Corporate Affiliate	12 Farnsworth Street Boston MA 02210 617-292-7882 f: 617-292-7984 sroche@midlandconstruction.com www.midlandconstruction.com Contact: Sean Roche Sr.	Midland is a full service general contractor specializing in preconstruction consulting, construction management and design/build services for corporate/commercial clients. Midland Construction is a Boston based and family owned company with an excellent reputation and known for its integrity, high quality workmanship and customer service.
	Muckle & Associates, Inc. BSA Corporate Affiliate	433 Market Street Lawrence MA 01843-1431 978-683-8700 f: 978-683-8778 suemuckle@muckleinc.com www.muckleinc.com Contact: Susan G. Muckle	Muckle & Associates, Inc. has been working in historical structures as a general contractor for twenty years, executing award-winning projects which preserve the architecture of the past while accommodating the demands of the present. The company offers preservation consulting, preconstruction services and construction management for institutional and corporate clients.
	Richard White Sons, Inc. BSA Corporate Affiliate	70 Rowe Street Auburndale MA 02466-1596 617-332-9500 f: 617-965-8868 krwhite@rwson.com www.rwson.com Contact: Kenneth R. White	Richard White Sons provides construction management, preconstruction planning, general contracting and site/utility construction services to academic and institutional clients throughout New England.

Contractors
*continued***Skanska USA Building Inc.**
BSA Corporate Affiliate

270 Congress Street
Boston MA 02210-1037
617-574-1400
f: 617-574-1399
jim.kolb@skanskausa.com
www.skanskausa.com
Contact: James D. Kolb

The New England Division of Skanska USA Building Inc. provides clients with construction management, general contracting, and program management services. Markets served include biotech/pharm, educational, and healthcare facilities, office and mixed-use buildings, and aviation, hotels and multi-unit residential projects.

**COST
ESTIMATING****Rider Hunt Levett & Bailey**
BSA Corporate Affiliate

99 Summer Street Suite 320
Boston MA 02110
617-737-9339
f: 617-737-0540
boston@riderhunt.com
www.riderhunt.com
Contact: Grant B. Owen, MRICS

Founded in England in 1785, and operating in Boston since 1985 (as Chartwell), Rider Hunt Levett & Bailey provides its clients with independent, unbiased, expert advice on all matters relating to the management of construction cost and time.

**ENVIRONMENTAL
SPECIALISTS****Epsilon Associates**

150 Main Street
Maynard MA 01754-0700
978-897-7100
f: 978-897-0099
cschlessinger@epsilonassociates.com
www.epsilonassociates.com
Contact: Cindy Schlessinger,
Principal

Epsilon's experienced planners, engineers, and environmental scientists develop regulatory strategies, conduct environmental analyses, and prepare permitting and compliance materials for urban development projects, coastal permitting, and historic preservation compliance. Epsilon guides projects through BRA, MEPA, and NEPA review procedures. 2002 Greater Boston Chamber of Commerce awardee for Business Excellence.

**VHB/Vanasse Hagen
Brustlin, Inc.**
BSA Corporate Affiliate

101 Walnut Street
PO Box 9151
Watertown MA 02471-9151
617-924-1770
f: 617-924-2286
jjennings@vhb.com
www.vhb.com
Contact: John Jennings

VHB provides an array of integrated transportation, land development and environmental services to support public and private sector clients. We are experienced in environmental permitting, hazardous waste mitigation, air quality analysis, environmental assessments, environmental impact statements, regulatory compliance, wetland mitigation, vegetation and wildlife studies, Brownfields redevelopment, and environmental risk management.

**EXISTING
CONDITIONS
SURVEYS****Existing Conditions
Surveys, Inc.**

132 West Concord Street Suite 1
Boston MA 02118
617-247-9161
f: 617-249-0746
info@existingconditions.com
www.existingconditions.com
Contact: Kurt J. Yeghian

We provide architects and building professionals with low cost, high-quality building surveys and CAD drawings; commercial/residential; existing conditions; and as-built drawings. Free quote.

**FACILITY
MANAGERS****William A. Berry & Son, Inc.**
BSA Corporate Affiliate

100 Conifer Hill Drive
Danvers MA 01923
978-774-1057
f: 978-739-4624
cmiller@berry.com
www.berry.com
Contact: Carolyn W. Miller

Established in 1857, William A. Berry & Son, Inc. (Berry) is one of the oldest construction companies in the United States. Serving many of the world's premier health care, academic and medical research institutions, as well as leading corporations, Berry is an award-winning, full-service provider of construction and management services.

**FIRE PROTECTION
ENGINEERS****Engineering Planning and
Management, Inc. (EPM)**
BSA Corporate Affiliate

959 Concord Street 3rd Floor
Framingham MA 01701
508-875-2121
f: 508-879-3291
thj@epm-inc.com
www.epm-inc.com
Contact: Thomas Jutras, PE

Fire protection system design by registered engineers, code consulting, fire modeling, hazards analysis, pre-fire plans, development and support of compliance alternatives and appeals, third party reviews.

**FOOD SERVICES
CONSULTANTS****Colburn & Guyette
Consulting Partners, Inc.**

1020 Plain Street Suite 290
Marshfield MA 02050
800-343-3310
f: 781-834-0574
general@colburnguyette.com
www.colburnguyette.com
Contact: R. Todd Guyette, FCSI

Colburn & Guyette specializes in delivering the finest food facility planning and design services available by producing creative solutions to our clients' needs.

**GENERAL
CONTRACTORS****Bufftree Building
Company, Inc.**

193-R Pope's Island
New Bedford MA 02740
508-997-5357
f: 508-997-3050
scottc@bufftree.com
www.bufftree.com
Contact: Scott W. Costa

Bufftree Building Company offers a full range of construction services in commercial, industrial, hospitality, multi-unit housing, restoration, retail, athletic, healthcare and institutional facilities. Bufftree is well known for its strong track record of completing complex renovations and additions with a minimum of inconvenience to operating businesses. '21st Century Know How' Built On 'A Strong Work Ethic'

D.F. Pray General Contractors
BSA Corporate Affiliate

27 Christina Street
Newton MA 02461
617-443-0005
f: 617-443-0022
swpray@dfpray.com
www.dfpray.com
Contact: Scott W. Pray, President

D.F. Pray General Contractors has been building excellence since 1959. Our portfolio includes commercial and industrial facilities, schools and other public sector work (including green buildings) tenant improvements, and retail. Headquartered in Seekonk MA offices are also located in Newton and Fall River MA, and North Haven CT.

Gustafson Construction, Inc.	28 Teal Road Wakefield MA 01880 781-246-1800 f: 781-246-3022 eric_gustafson@gustafsongc.com www.gustafsongc.com Contact: Eric Gustafson	Gustafson Construction provides general contracting services for the corporate, educational, retail and institutional sectors. We are committed to providing our clients with fine craftsmanship, technically sound construction and exceptional service.
O'Connor Constructors, Inc. BSA Corporate Affiliate	45 Industrial Drive Canton MA 02021 617-364-9000 f: 617-830-1995 mayo@oconnorconst.com Contact: Christopher Mayo	O'Connor Constructors is a Massachusetts-based general contracting company with a 100-year history of delivery quality projects to the Institutional, Commercial, Industrial and Power Industries. O'Connor's Safety Division can be hired as a stand alone service for the creation and implementation of project-specific safety programs.
Ryan Construction, Inc. BSA Corporate Affiliate	505 South Street Walpole MA 02081 508-668-6788 f: 508-668-2455 rshields@ryanconstruction.com www.ryanconstruction.com Contact: Richard J. Shields, President	Ryan Construction's clients receive the highest level of professionalism for Construction Management/General Contracting services for construction/renovation of medical, educational and commercial projects. With a commitment to quality and focus on value, Ryan continues to develop customer relations based on mutual respect, integrity and dedication to their clients' goals and investments.
Shawmut Design and Construction BSA Corporate Affiliate	560 Harrison Avenue Boston MA 02118-2436 617-622-7000 f: 617-622-7001 mneil@shawmut.com www.shawmut.com Contact: Margaret R. Neil	Shawmut is a \$350 million construction manager and general contractor serving clients nationally. Founded in 1982 and based in Boston, Shawmut has built its reputation by delivering outstanding client service. We provide pre-construction and construction management services for industry niches including academic, corporate, restaurant, retail, healthcare, and historic preservation.
Spaulding & Slye Colliers BSA Corporate Affiliate	255 State Street Boston MA 02109 617-531-4100 f: 617-531-4280 Mark_David@spauldslye.com www.SpauldSlye.com Contact: Mark David	Spaulding & Slye Construction is one of the most experienced firms in the greater Boston and Mid-Atlantic arenas, delivering construction management, general contracting, and design/build services. As part of a powerful integrated real estate team, Spaulding & Slye Construction brings innovative solutions to every project.
Pare Engineering Corp. BSA Corporate Affiliate	8 Blackstone Valley Place Lincoln RI 02865 401-334-4100 f: 401-334-4108 deasterbrooks@parecorp.com www.parecorp.com Contact: David A. Easterbrooks	Pare provides comprehensive planning and engineering services in the areas of geotechnical, structural, site/civil, waterfront/marine, environmental, and transportation engineering. Geotechnical services cover all areas of vertical and horizontal construction, including subsurface investigations, foundation design, earth support and dewatering systems, pavement design, ground improvement/stabilization, and extensive dam and waterfront structure design.
Deborah Gordon Design	36 Bromfield Street Suite 410 Boston MA 02108 617-451-3320 f: 617-357-0136 info@debgordon.com www.debgordon.com Contact: Deb Gordon	Deborah Gordon Design is a full-service graphic design firm specializing in corporate identity, print and interactive media. Let our designers help you showcase your design in print and electronic media. We develop strategic visual materials including logos/letterhead and collateral packages, print advertisements and web sites. Visit www.debgordon.com for examples.
Epsilon Associates	150 Main Street Maynard MA 01754-0700 978-897-7100 f: 978-897-0099 ajohnson@epsilonassociates.com www.epsilonassociates.com Contact: Allen Johnson, Senior Consultant	Epsilon has expertise in historic preservation planning and architectural design review, especially regarding compliance with Massachusetts Historical Commission, National Park Service, and Boston Landmarks Commission regulations. Epsilon assists developers and design teams in meeting the Standards for Rehabilitation to utilize the 20% Federal Rehabilitation Tax Credit.
Muckle & Associates, Inc. BSA Corporate Affiliate	433 Market Street Lawrence MA 01843-1431 978-683-8700 f: 978-683-8778 suemuckle@muckleinc.com www.muckleinc.com Contact: Susan G. Muckle	Muckle & Associates, Inc. has been working in historical structures as a general contractor for twenty years, executing award-winning projects which preserve the architecture of the past while accommodating the demands of the present. The company offers preservation consulting, pre-construction services and construction management for institutional and corporate clients.
Sara E. Wermiel BSA Affiliate	704 South Street Jamaica Plain MA 02130 617-524-9483 f: 617-524-9483 fireproof2@worldnet.att.net Contact: Sara Wermiel	Historic preservation consulting and obsolete structural materials identification. Services include area and building surveys; National Register nominations; Federal Historic Preservation Tax Incentives Program applications; business history research.

*Historic
Preservation/Restoration
continued*

**Wiss, Janney, Elstner
Associates, Inc.**

333 North Avenue
Wakefield MA 01880
781-213-9266
f: 781-213-9267
rwalthers@wjje.com
www.wjje.com
Contact: Richard A. Walther, PE, SE

WJE is an interdisciplinary architectural, engineering, and materials science firm specializing in investigation, analysis, and design services for historic and contemporary buildings

HOME THEATER

ADTECH Systems
BSA Corporate Affiliate

522 Boston Post Road
Wayland MA 01778
508-358-0077
f: 508-358-0066
daveg@adtech-sys.com
www.adtech-sys.com
Contact: David Gormley

ADTECH Systems is New England's premier audio visual systems integrator, specializing in design and installation of audio/video technologies in the professional and residential marketplace. Our work is impeccable; our reputation outstanding. You'll find our engineers and technicians a pleasure to work with and our finished product will exceed expectations.

INSURANCE

Poole Professional Ltd.
BSA Corporate Affiliate

401 Edgewater Place Suite 180
Wakefield MA 01880-6210
781-245-5400
f: 781-245-5463
cpoole@poolepl.com
www.poolepl.com
Contact: Christopher A. Poole

Poole Professional Ltd. provides insurance and risk management services to the design community. Pro-active loss prevention, claims advocacy, and contract review, makes us the choice for over 650 design professionals.

IT CONSULTANTS

Acentech Incorporated
BSA Corporate Affiliate

33 Moulton Street
Cambridge MA 02138-1118
617-499-8000
f: 617-499-8074
crosenberg@acentech.com
www.acentech.com
Contact: Carl J. Rosenberg

Acentech's staff of more than 35 consultants provides services in architectural acoustics, noise and vibration control, telecommunications, and the design of sound, audiovisual, and sound masking systems. For more than 50 years architects and engineers have turned to our professionals for comprehensive consulting services for corporations, schools, laboratories, performance halls and more.

Miller Systems, Inc.

585 Boylston Street 3rd Floor
Boston MA 02116
617-266-4200
info@millersystems.com
www.millersystems.com
Contact: info@millersystems.com

Miller Systems provides proactive and effective IT consulting and implementation services to Greater Boston area organizations that need reliable performance from their IT infrastructure in order to succeed. Miller Systems has a seven-year track record providing ongoing IT support and consulting to Boston area organizations and was recently named to the Inc 500.

**KITCHEN AND
BATH DESIGN**

Arclinea Boston
BSA Corporate Affiliate

2014 Massachusetts Avenue
Cambridge MA 02140
617-876-9888
f: 617-876-1050
info@arclineaboston.com
www.arclineaboston.com
Contact: Philip Guarino

Arclinea is an industry leader in the design and manufacture of high-end, contemporary Italian kitchens. The Arclinea Collection is designed and coordinated by the acclaimed Italian architect Antonio Citterio.

We will be moving our showroom to 10 St. James Avenue, Boston in early 2004! Please contact us for further information.

**LAND
SURVEYORS**

Beals and Thomas, Inc.
BSA Corporate Affiliate

144 Turnpike Road
Southborough MA 01772
508-366-0560
f: 508-366-4391
rkosian@btiweb.com
www.btiweb.com
Contact: Richard P. Kosian, PE

Beals and Thomas, Inc. specializes in land surveying, civil engineering, landscape architecture, land planning, and environmental services for projects in the public and private sector. Our surveying services include boundary and topographic surveys, ALTA surveys, GPS mapping, GIS services, and construction control surveys.

**Merrimack Engineering
Services, Inc.**

66 Park Street
Andover MA 01810
978-475-3555
f: 978-475-1448
merreng@aol.com
www.merrimackengineering.com
Contact: Stephen Stapinski

Merrimack Engineering Services, Inc. provides topographic, property line, land court, construction layout and control surveys, GPS and aerial mapping, easement plans and ALTA surveys. The firm uses the latest electronic field equipment and produces all plans in electronic format.

**VHB/Vanasse Hangen
Brustlin, Inc.**
BSA Corporate Affiliate

101 Walnut Street
PO Box 9151
Watertown MA 02471-9151
617-924-1770
f: 617-924-2286
jjennings@vhb.com
www.vhb.com
Contact: John Jennings

VHB survey services include: boundary line determinations, topographic surveys, geodetic control surveys, GIS services, global positioning surveys (GPS), and aerial mapping projects.

**LANDSCAPE
ARCHITECTURE
AND PLANNING**

Beals and Thomas, Inc.
BSA Corporate Affiliate

144 Turnpike Road
Southborough MA 01772
508-366-0560
f: 508-366-4391
rkosian@btiweb.com
www.btiweb.com
Contact: Richard P. Kosian, PE

Beals and Thomas, Inc. specializes in landscape architecture, land planning, civil engineering, environmental services, and surveying for public and private sector projects. Our services include feasibility studies, site design, landscape design, and illustrative presentation drawings. Our experience includes master planning, regulatory analysis, environmental analysis, and local, state, and federal permitting.

Copley Wolff Design Group
BSA Corporate Affiliate

160 Boylston Street 4th Floor
Boston MA 02116
617-654-9000
f: 617-654-9002
nieblanc@copley-wolff.com
www.copley-wolff.com
Contact: Nicole LeBlanc,
Marketing Director

CWDG offers full landscape architectural and planning service, specializing in public open spaces and public process, as well as historic, healthcare, academic, and institutional design. Recent projects include: Central Artery/Tunnel Wharf District Parks and Surface Restoration, Christian Science Fountain Restoration, Boston Common's Tadpole Playground, and Montshire Museum of Science's Park.

HighMark Land Design

256 Hanover Street
Boston MA 02113
617-227-7555
f: 617-227-6777
hhd@highmarklanddesign.com
www.highmarklanddesign.com
Contact: Heather Heimarck

HighMark Land Design brings a full compliment of landscape architectural services to every project, from streetscapes to rooftops, residential gardens to urban cultural amenities. With a strong handle on horticultural requirements and environmentally sound practices, we have a record of building consensus, integrating art and history, and developing budgetary priorities.

**VHB/Vanasse Hangen
Brustlin, Inc.**
BSA Corporate Affiliate

101 Walnut Street
PO Box 9151
Watertown MA 02471-9151
617-924-1770
f: 617-924-2286
jjennings@vhb.com
www.vhb.com
Contact: John Jennings

VHB's Planning, Landscape Architecture and Urban Design Group specializes in providing land planning, landscape architecture, urban design, site/civil engineering, transportation planning, land survey, environmental permitting, Brownfields redevelopment, environmental risk management, air/noise quality analysis, and construction services.

**Wagner Architects
Landscape Architects
Environmental Planners**
BSA Member Firm

216 Ricciuti Drive Suite 201
Quincy, MA 02169
617-328-3533
f: 617-328-0372
dalewagner@wagner-architects.com
www.wagner-architects.com
Contact: Dale Wagner AIA, ASLA

Wagner Architects Landscape Architects Environmental Planners offers landscape architectural services for civic, educational, residential and garden design projects. As Architects and Landscape Architects our focus is on site/building integration. Recent projects include Taunton Trial Court, Pingree School Master Site Plan and Academic Addition, and Granby Municipal Services Center.

LEGAL SERVICES**The Heuer Law Group**
BSA Member Firm

124 Mt. Auburn Street Suite 200N
Cambridge MA 02138-5758
617-628-5290
f: 617-628-8192
heuerlaw@aol.com
www.heuerlaw.com
Contact: Charles R. Heuer FAIA

Our practice concentrates on the design and construction industry exclusively. We focus on contract preparation/review, risk management and general business law for design professionals

LIGHTING DESIGN**Berg/Howland
Associates Inc.**
BSA Member Firm

515 Franklin Street
Cambridge MA 02139-3159
617-661-2030
f: 617-661-0810
jtb@berghowland.com
www.berghowland.com
Contact: Jeffrey T. Berg AIA, LC

Berg/Howland Associates offers a full spectrum of lighting consulting services covering natural and artificial lighting design for institutional, commercial and residential projects. Special services include daylight analysis, and custom fixture design and documentation.

Color Kinetics Incorporated

10 Milk Street Suite 1100
Boston MA 02108
617-423-9999
f: 617-423-9998
info@colorkinetics.com
www.colorkinetics.com
Contact: Tim Damon

Color Kinetics, the pioneer of intelligent LED illumination technologies MANufactures a line of award-winning digital lighting solutions for indoor and outdoor applications in a multitude of sizes and shapes, from wall washing fixtures to cove accents to submersible lighting solutions, complete with controller and power supply options. Its patented core technology, Chromacore,(r) generates millions of colors and a variety of lighting effects.

lux lighting design, inc.

385 Concord Avenue
Belmont MA 02478
617-484-6400
f: 617-484-6401
info@luxld.com
www.luxld.com
Contact: Doreen Le May Madden,
LC,CLC, IESNA

Lighting to reveal and enhance architectural space. NCQLP certified; award-winning lighting design for commercial and residential projects. Astute insight into spatial needs; extensive lighting and controls product knowledge; unique creative designs.

LIMESTONE**Plymouth Quarries**
BSA Corporate Affiliate

410 Whiting Street
Hingham MA 02043
781-335-3686
f: 781-340-0313
jdevine@plymouthquarries.com
www.plymouthquarries.com
Contact: Jon Devine

Indiana and Texas Limestones - Classic and contemporary architectural details including sills, lintels, quoins, panels, balustrade, cornice, coping, stairs, etc. Local fabrication available. Rough block and slabs in stock.

**MAILROOM
CONSULTANTS****Design Advantage**
BSA Corporate Affiliate

317 Fairmount Avenue
Milton MA 02186-1309
617-364-7719
f: 617-364-3839
designadvantage@pobox.com
www.designadvantage.net
Contact: Kathryn C. Simpson

Providing design services and furniture for: mail centers; copy centers; computer centers; command centers; and literature storage areas. Careful work-flow analysis, cad designs, and hamilton sorter modular furniture combine to create efficient and ergonomic work environments. Hamilton sorter modular furniture has a lifetime warranty!

MANAGEMENT CONSULTANTS	BSA Partnering and Organizational Management Service	c/o Gathering Pace 28 Gould Road Bedford MA 01730 781-275-2424 f: 781-275-2424 wronco@gatheringpace.com Contact: William C. Ronco	Partnering and other organizational-management opportunities/issues are the focus of this BSA service provided by teambuilding expert/author Bill Ronco.
MANUFACTURING	LiteLab Corporation	251 Elm Street Buffalo NY 14203 800-238-4120 f: 845-348-1527 meshd@litolab.com www.litolab.com Contact: Diana Mesh, IESNA	Manufacturers for museum and architectural lighting equipment. Specialize in track, BusRun, downlights and slots. May contact our local representatives at Reflex Lighting. In Boston. 617-269-4510.
MARKETING	Proposal Graphics	37 Ellis Road West Newton MA 02465 781-710-5759 rob@proposalgraphics.com www.proposalgraphics.com Contact: Rob Hurst	Proposal Graphics is a writing and design firm specializing in marketing and graphic design for the architectural/engineering and consulting industry. Focus is in the preparation of collateral materials, advertising, proposal management/design and production, and presentation preparation/coaching and design. Technical illustration, photomontage, PowerPoint, and 18 years working with Boston A/E/C firms.
MASONRY	Clayton Block Company, Inc.	PO Box 3015 515 Route 528 Lakewood NJ 08701 732-905-3146 f: 732-367-9473 katroecolay@aol.com www.claytonco.com Contact: Kathy Roe, CSI, Director of Marketing	Manufacturers of concrete masonry units, architectural polished face, ground face, split face and Spectra Glaze II masonry units. Clayton Block supplies the full line of products related to the masonry industry.
	International Masonry Institute	2 Park Plaza Suite 315 Boston MA 02116 617-338-3199 f: 617-426-9737 sbolognese@imiweb.org www.imiweb.org	IMI is a joint labor-management cooperative program of the International Union of Bricklayers and Allied Craftworkers (BAC) and the contractors who employ its members. Its core programs are quality craft training and technical assistance to the design and building communities. For general information on IMI, go to www.imiweb.org
	New England Concrete Masonry Association BSA Corporate Affiliate	PO Box 448 Manchaug MA 01526 508-476-3466 f: 508-476-3467 dimmick@necma.com www.necma.com Contact: David L. Dimmick	NECMA promotes the use of concrete masonry and landscape products as the preferred building and landscaping system through education, innovation, and technical support. We offer training programs and educational seminars that qualify for AIA credit, available at your office, as well as technical assistance and support materials.
MECHANICAL ENGINEERS	Robert W. Sullivan, Inc. BSA Corporate Affiliate	M/E/P/EP Engineers 343 Commercial Street Unit 302, Union Wharf Boston MA 02109-1202 617-523-8227 f: 617-523-8016 pds@rwsullivan.com www.rwsullivan.com Contact: Paul D. Sullivan, P.E., President	R.W. Sullivan Inc provides full-service HVAC, electrical, plumbing, and fire protection engineering as well as code consulting for commercial, industrial, institutional and residential projects.
PLAY AREA MATERIALS AND EQUIPMENT	M. E. O'Brien & Sons, Inc. BSA Corporate Affiliate	PO Box 650 93 West Street Unit F Medfield MA 02052-0650 800-835-0056 f: 508-359-2817 mail@obrienandsons.com www.obrienandsons.com Contact: Eric W. O'Brien	O'Brien & Sons is New England's oldest and largest manufacturer's representative of park and playground equipment as well as various site amenities including park benches, picnic tables, tree grates, drinking fountains, and park shelters.
PRECAST BUILDING COMPONENTS	Oldcastle Precast, Inc.	Building Systems Division 123 County Route 101 PO Box 218 South Bethlehem NY 12161 518-767-2269 f: 518-767-9390 john.jones@oldcastleprecast.com www.oldcastleprecast.com Contact: John W. Jones	The Oldcastle Precast Building Systems Division is designed to manufacture prestressed hollowcore planks as well as a variety of complementary structural precast concrete products. The company currently has six manufacturing facilities located in NY, PA and MD. Oldcastle Precast, Inc. also provides concept design assistance, engineering, and erection services for precast projects.

PROGRAM MANAGERS	PMA Consultants LLC	25 Braintree Hill Office Park Suite 303 Braintree MA 02184 781-794-1404 f: 781-794-1405 info@PMAConsultants.com www.pmaconsultants.com Contact: Gary Jentzen, PE, JD	PMA Consultants LLC is a national project, program, and construction management consulting firm, with 13 offices nationwide. Since 1971, PMA has provided specialty expertise on architectural, civil, and manufacturing projects exceeding \$80 billion. PMA was ranked 33rd largest CM firm for fee in the U.S. by ENR in 2003.
	Skanska USA Building Inc. BSA Corporate Affiliate	270 Congress Street Boston MA 02210-1037 617-574-1400 f: 617-574-1399 jim.kolb@skanskausa.com www.skanskausa.com Contact: James D. Kolb	The New England Division of Skanska USA Building Inc. provides clients with construction management, general contracting, and program management services. Markets served include biotech/pharm, educational, and healthcare facilities, office and mixed-use buildings, and aviation, hotels and multi-unit residential projects.
	William A. Berry & Son, Inc. BSA Corporate Affiliate	100 Conifer Hill Drive Danvers MA 01923 978-774-1057 f: 978-739-4624 cmiller@berry.com www.berry.com Contact: Carolyn W. Miller	Established in 1857, William A. Berry & Son, Inc. (Berry) is one of the oldest construction companies in the United States. Serving many of the world's premier health care, academic and medical research institutions, as well as leading corporations, Berry is an award-winning, full-service provider of construction and management services.
REPROGRAPHIC SERVICES	Service Point BSA Corporate Affiliate	150 Presidential Way Suite 210 Woburn MA 01801 781-935-6020 f: 781-938-5251 hdeacon@servicepointusa.com www.servicepointusa.com Contact: Howard Deacon	Service Point is a technology-based, reprographics management and services partner for business and design professionals. It provides reprographic services and document management tools to the professional design marketplace through its web site (www.servicepointusa.com) and over 250 On-Site Services (OSS) programs and twenty service centers in the United States
SECURITY CONSULTANTS	Howard Services Security Consulting	14 Lower East Central Street Franklin MA 02038 508-520-1500 f: 508-520-1992 howard@howardservices.com www.expertsecurity.com Contact: Howard Levinson, CPP	Independent security consultation and security system design of CCTV, access control, intrusion detection/alarms, general design issues. Creation of RFP's and specifications, project management, CPTED. Security surveys/risk assessments support and sub-contract to architects and EE's.
SPECIFICATIONS SERVICES	Essex Industries	24 Whitehall Road Amesbury MA 01913 978-388-8593 f: 978-388-4689 wlawliss@essexopenings.com www.essexopenings.com Contact: William Lawliss, AHC, CSI, CCPR	Manufacturers representative for Curries (hollow metal), Graham (flush wood doors), HES (electric strikes), Sargent (architectural hardware), and Securitron (electronic hardware). Provide education, information, and door/hardware specification service to architectural and specification firms.
	IR Security & Safety Consultants of New England	77 Wexford Street PO Box 801 Needham MA 02494 781-449-2860 f: 781-449-5734 lori_greene@irco.com www.irsecurityandsafety.com Contact: Lori Greene	Hardware consultation and specifications for Division 8 are provided by our team of experienced hardware consultants. We have in-depth knowledge of electrified hardware, and are available for coordination with your electrical and security consultants. We take the "hard" out of "hardware"!
	Kalin Associates Inc. BSA Member Firm	154 Wells Avenue Newton Center MA 02459 617-964-5477 f: 617-964-5788 mkalin@kalinassociates.com www.kalinassociates.com Contact: Mark J. Kalin FAIA, FCSI	Preparation of construction specifications for public and private projects; development of corporate guide specifications; publishers of Master Short-Form Specifications; project specific GreenSpecs and LEED documentation.
STONE SUPPLIERS	Marble and Granite, Inc. BSA Corporate Affiliate	270 University Avenue Westwood MA 02090-2309 781-407-9560 f: 781-407-9580 info@marbleandgranite.com www.marbleandgranite.com Contact: Gian Luca Fiori	Quartz Stone by Caesarstone is nature's answer to your countertop needs. By choosing a Quartz Stone countertop, you're choosing a surface that is durable MAintenance free and stronger than stone.
	Plymouth Quarries BSA Corporate Affiliate	410 Whiting Street Hingham MA 02043 781-335-3686 f: 781-340-0313 jdevine@plymouthquarries.com www.plymouthquarries.com Contact: Jon P. Devine	Complete supplier and fabricator of natural stone products including: Indiana limestone, granite, bluestone, brownstone, slate, veneer stone, wall stone, and paving stone. Specializing in residential and commercial work. Quarrier of Weymouth Seamface & Splitface Granite used at Boston College, Yale University and many other projects throughout the Northeast.

SURFACING	New England Surfaces BSA Corporate Affiliate	89 Bellows Street Warwick RI 02888 888-590-9872x3030 f: 401-467-4370 kim.roberts@newenglandsurfaces.com www.newenglandsurfaces.com Contact: Kim Roberts	New England Surfaces is the distributor and marketing representative for DuPont Corian and Zodiaq surfacing materials. We are also now offering commercial flooring and cabinetry, please contact us with questions. We specialize in applications that service commercial market segments.
TRANSPORTATION ENGINEERS	Howard Stein-Hudson Associates, Inc.	38 Chauncy Street Boston MA 02111-2301 617-482-7080 f: 617-482-7417 jhoward@hshassoc.com www.hshassoc.com Contact: Jane Howard, Principal	HSH offers traffic and transportation planning and engineering for corporate, institutional, and public sector clients. This includes roadway design, loading, circulation, traffic calming, campus master planning, impact studies, and Article 80 permitting.
	VHB/Vanasse Hangen Brustlin, Inc. BSA Corporate Affiliate	101 Walnut Street PO Box 9151 Watertown MA 02471-9151 617-924-1770 f: 617-924-2286 jjennings@vhb.com www.vhb.com Contact: John Jennings	VHB provides an array of creative integrated transportation, land development and environmental services to support both public and private sector clients. We specialize in transportation engineering and planning services that include highway/roadway design, traffic impact studies, parking planning and design, traffic demand management, and airport, transit and rail facilities.
WEB DESIGN/ DEVELOPMENT	Design & Co.	19 Pondview Avenue Jamaica Plain MA 02130 617-524-1856 f: 617-524-1858 tdowning@designandco.net www.desandco.net Contact: Timothy Downing	Led by an architect with 12 years of experience in Boston area firms, Design & Co. offers complete web, interactive and print design services with a focus towards overall market strategy. For two consecutive years, Design & Co. has won 1st Place for Web Design in SMPS Boston's Communications Awards.
	Miller Systems, Inc.	585 Boylston Street 3rd Floor Boston MA 02116 617-266-4200 info@millersystems.com www.millersystems.com Contact: info@millersystems.com	Miller Systems provides an award-winning blend of engineering, technology consulting, and creative services that support clients' strategic business objectives and deliver significant return on investment. Recently named to the Inc 500, the company's holistic, integrated approach allows the company to cross traditional boundaries, providing expertise and accountability during the entire lifecycle of interactive engagements.
	Silverscape LLC	75 Broad Street Boston MA 02109 617-338-3922 f: 617-482-5088 caitlin@silverscape.com www.silverscape.com Contact: Caitlin Jewell, Principal	Silverscape is branding and integrated marketing firm. We specialize in providing a variety of services to our clients in the AEC field including identity development MARKeting consulting, graphic design and technological services for creating websites and intranets. Silverscape has an impressive BSA and national AIA roster.
WINDOWS AND DOORS	EFCO Corporation	1000 Country Road Monett MO 65708 417-235-3193 f: 417-235-7313 mwoodrum@efcocorp.com www.efcocorp.com Contact: Mike Woodrum	Manufacturer of: windows, curtain walls, entrances and storefronts.
	Marvin Windows and Doors/A.W. Hastings BSA Corporate Affiliate	2 Pearson Way Enfield CT 06082 800-394-2728 f: 800-966-2732 jboyle@awhastings.com www.awhastings.com Contact: John Boyle	Your Marvin and Integrity Windows and Door specialists, providing an elevated level of collaboration and copious options for your window and door designs and specifications.
	Muckle & Associates, Inc. BSA Corporate Affiliate	433 Market Street Lawrence MA 01843-1431 978-683-8700 f: 978-683-8778 richmuckle@muckleinc.com www.muckleinc.com Contact: Richard A. Muckle	Restoration or replication of historical wood, metal clad and metal windows and doors. Services include complete condition assessment, detailed window schedules, door schedules and repair methodologies. Product recommendations for sash and frames, glass and glazing, insulated glass, art glass, radius glass, bronze weather-stripping, hardware, screens, storms, protective glazing, closures.
	North Atlantic Corporation BSA Corporate Affiliate	1255 Gar Highway Somerset MA 02726-1294 508-235-4385 f: 508-235-4430 mcurlay@northatlanticcorp.com www.northatlanticcorp.com Contact: Matthew Curley	North Atlantic Corp. (NAC), New England's distributor of Kolbe & Kolbe Windows and Doors. NAC manufactures custom staircases, windows, doors, and architectural millwork. Product is sold to lumberyards in NE through NAMCO (www.namco1.com) and builders in MA and RI through Horner Millwork (www.hornermillwork.com). Architects are serviced through NAC's Architectural Services Group.

Pella Windows & Doors, Inc. of Boston
BSA Corporate Affiliate

45 Fondi Road
Haverhill MA 01832
978-373-2500
f: 978-373-7274
dhadley@pellaboston.com
www.boston.pella.com
Contact: David Hadley

We provide full service fenestration consulting on residential and commercial projects, including product presentations, factory trips, CEU credits and project management.

WOODWORKING

Kenyon Woodworking, Inc.

179 Boylston Street
Jamaica Plain MA 02130
617-524-6883 x204
f: 617-524-6866
kenyon@kenyonwoodworking.com
www.kenyonwoodworking.com
Contact: David S. Kenyon

Architectural woodworking and custom cabinetry.

Kochman Reidt + Haigh Cabinetmakers
BSA Corporate Affiliate

471 Page Street
Stoughton MA 02072
781-341-4313
f: 781-341-4316
paul@cabinetmakers.com
www.cabinetmakers.com
Contact: Paul Reidt

As cabinetmakers with an appreciation for design, KR+H is mindful of all aspects of your plan. We pay close attention to proportions, details, and finishes. Our work is mainly through referral by architects, designers, builders, and homeowners. Visit our website to see residential projects, published work and a shop tour.



Is your service or product listed in *THE Guide*?
Directory listings in *THE Guide* online can be placed at any time using a major credit card for a minimum of one quarter/three months. Advertisers who purchase a full year of listings will be included in the January/February 2005 issue of *ArchitectureBoston*.

Building industry consultants, contractors, and manufacturers interested in being included in *THE Guide* are urged to consult the BSA website at www.architects.org/theguide or call/email Brian Keefe at 781-335-4072/bkeefe@architects.org.

For questions about existing ads or for help using *THE Guide* online, please call/email Pamela de Oliveira-Smith at 617-951-1433 x240/psmith@architects.org.

Special Awards



1 Polly Flansburgh, Hon. AIA
photo: Jane Cooper

2 Elma Lewis, Hon. BSA
photo: courtesy Elma Lewis

3 Richard Bertman FAIA
photo courtesy CBT

4 Simmons Hall
Massachusetts Institute
of Technology
photo: Andy Ryan

5 Orange Innovations
photo: Peter Vanderwarke

6 Design Research
photo: Esto

Every year, BSA members and their colleagues are honored nationally for their contributions to design, to the profession, and to the communities they serve. During 2003, such recognition included:

AIA Honor Awards for Architecture
Honan-Allston Library
Machado and Silveti
Boston

Simmons Hall
Massachusetts Institute
of Technology
Steven Holl Architects
New York City,
in association with
Perry Dean Rogers | Partners,
Boston

**AIA Honor Award
for Regional and Urban Design**
Schuylkill Gateway
Sasaki Associates
Watertown, Massachusetts

AIA 25-Year Award
Design Research
Cambridge, Massachusetts
BTA (formerly Benjamin
Thompson & Associates)

**AIA Institute Honors
for Collaborative Achievement**
J. Irwin Miller
(nominated by BSA)

**AIA/Business Week-
Architectural Record Award**
Orange Innovations
Anmahian Winton Architects
Cambridge, Massachusetts

Honorary AIA Membership
Polly Flansburgh, Hon. AIA

**AIA Outstanding Individual
Contributions**
Jim Dunn, CPA, Assoc. AIA

**Elevated to AIA College of
Fellows**
Fiske Crowell FAIA
Ann McCallum FAIA

**Honorary Member
of the AIA College of Fellows**
Phyllis Lambert, Hon. FAIA
(nominated by BSA)

Each year, the BSA also identifies architects, colleagues, and institutions deserving special recognition for their contribution to the architectural community and to the enrichment of the built and natural environments. In 2003, the BSA conferred these honors:

BSA Award of Honor
Richard Bertman FAIA

Commonwealth Award
"Back to the Beaches"

**BSA Fellows Award
for Excellence in Teaching**
Pat Loheed ASLA

**Women in Design
Award of Excellence**
Sarah Pillsbury Harkness FAIA
Andrea P. Leers FAIA
Victoria V. Sirianni

Honorary BSA
Elma Lewis



The winner of the 2003 Harleston Parker Medal is the Honan-Allston Branch of the Boston Public Library by Machado and Silvetti Associates, Inc. (see page 39).

25 Years Ago...

The 1978 Harleston Parker Medal

**Josiah Quincy Community School
Boston
The Architects Collaborative**



The Harleston Parker Medal, Boston's most prestigious architecture award, was established in 1921 to recognize "the most beautiful piece of architecture, building, monument, or structure within the limits of the City of Boston or of the Metropolitan Parks District."

Twenty-five years ago, the Parker Medal jury chose to honor the Josiah Quincy Community School, commenting:

"The Josiah Quincy School is a handsome solution to many complex architectural problems involving education, health care, public housing, community uses. The project was further complicated by a site that was bisected by a subway line, bordered by a high-speed turnpike, surrounded by a wide variety of urban conditions, and partially reserved for high-rise elderly housing. And lastly, the building had to be carried out under the Massachusetts public bidding laws (in the last 30 years, the only public building to win the Parker Medal was Boston City Hall).

"Given all these conditions and restraints, the architects have produced a building that is imaginative in its concept, consistent in its detailing and materials, and bold in its integration of art both interior and exterior. Its use of roof-top playgrounds and their careful relationship to the scale and accessibility of the neighborhood is particularly commendable.

The jury, which also acknowledged the roles of the Boston Public Facilities Department, the Tufts New England Medical Center planning office, and the Massachusetts Housing Finance Agency, reflected the profession's growing urban-design sophistication and an increasing willingness by Parker juries to honor projects that grapple with social, physical, and political complexities. The pointed aside about public bidding laws reflected simmering frustration with a corrupt public construction system — the subject of the Ward Commission investigation that had just begun and would result in a radical overhaul of state construction laws just two years later. ■ ■ ■

1978 Harleston Parker Medal

Paul H. Krueger AIA, FAIA

Kenneth F. DiNisco AIA

Marilyn Fraser AIA

J. Stephen Friedlaender

Graham Gund FAIA

Joseph Maybank, III, FAIA

Richard L. Mullin AIA

Charles F. Redmon FAIA

Martha L. Rothman FAIA

HOT-DIP GALVANIZING NEVER LOOKED SO GOOD



COLORZINQ®



vista group



DUROZINQ®

The American Galvanizers Association

awarded their prestigious EXCELLENCE IN HOT DIP GALVANIZING for the Calendar year 2002 and Voigt & Schweitzer was the BIG winner with 4 Major Awards. A select group of Architects, Structural Engineers, and designers from the Denver, Colorado area were selected to judge the awards. Hundreds of projects from all over North America had entered the annual event.

When quality and service is on the line, Voigt & Schweitzer Galvanizing always comes through as exhibited here...



The Huntington Covered Gardens • San Marino, California
Offenhaus Associates, Inc. (Architect)
The G.L. Nause Company, Loveland, Ohio
Structural Steel Fabricator

"When Jeff Brewsaugh of The G.L. Nause Company called, they had a very specific project being designed by an Architectural firm who is known for doing things right the first time." Mr. Brewsaugh knew that V&S had a reputation for quality and their new DUROZINQ® product would be perfect for this project. The picture does not do it justice but V&S was proud to accept the award in the category of ARTISTIC Project of the year. Thank you to G.L. Nause for the confidence and trust you had in us on this very important project for the citizens of San Marino, California.



Industrial
Midland, Michigan
Dow 32 Project
Mann Steel Fabricators



Bridge/Highway
Quincy, Massachusetts
Fore River Bridge
Acrow Bridge Company



Civic Contribution
Charleston, West Virginia
Kanawha Regional Transit
Trojan Steel Fabricators

V&S Columbus Galvanizing LLC
1900 Barbours Park Road
Columbus, Ohio 43287
Phone (614) 443-6071
Fax (614) 443-6375

Voigt & Schweitzer Galvanizing, Inc.
12600 Arnold Street
Medford, Michigan 48139
Phone (313) 335-2680
Fax (313) 335-6862

V&S Lebanon Galvanizing LLC
153 Micra Drive
Jonestown, Pennsylvania 17038
Phone (717) 861-7777
Fax (717) 865-7749

V&S Philadelphia Galvanizing LLC
2528 East Hager Street
Philadelphia, Pennsylvania 19125
Phone (215) 739-8911
Fax (215) 634-0791

V&S Pilot Galvanizing, Inc.
P.O. Box 610
Marine Creek Road
Poca, West Virginia 25159
Phone (304) 755-2949
Fax (304) 755-2905

V&S Amboy Galvanizing LLC
1190 Amboy Avenue
Perth Amboy, New Jersey 08861
Phone (732) 442-5555
Fax (732) 442-5560

V&S Bristol Galvanizing LLC
14781 Industrial Park Road
Bristol, Virginia 24262
Phone (276) 466-0558
Fax (276) 466-0558

V&S Taunton Galvanizing, LLC
Myles Standish Industrial Park
585 John Hancock Road
Taunton, Massachusetts 02780
Phone (508) 828-9499
Fax (508) 828-1177

www.hotdipgalvanizing.com



Proud Member 15 Years

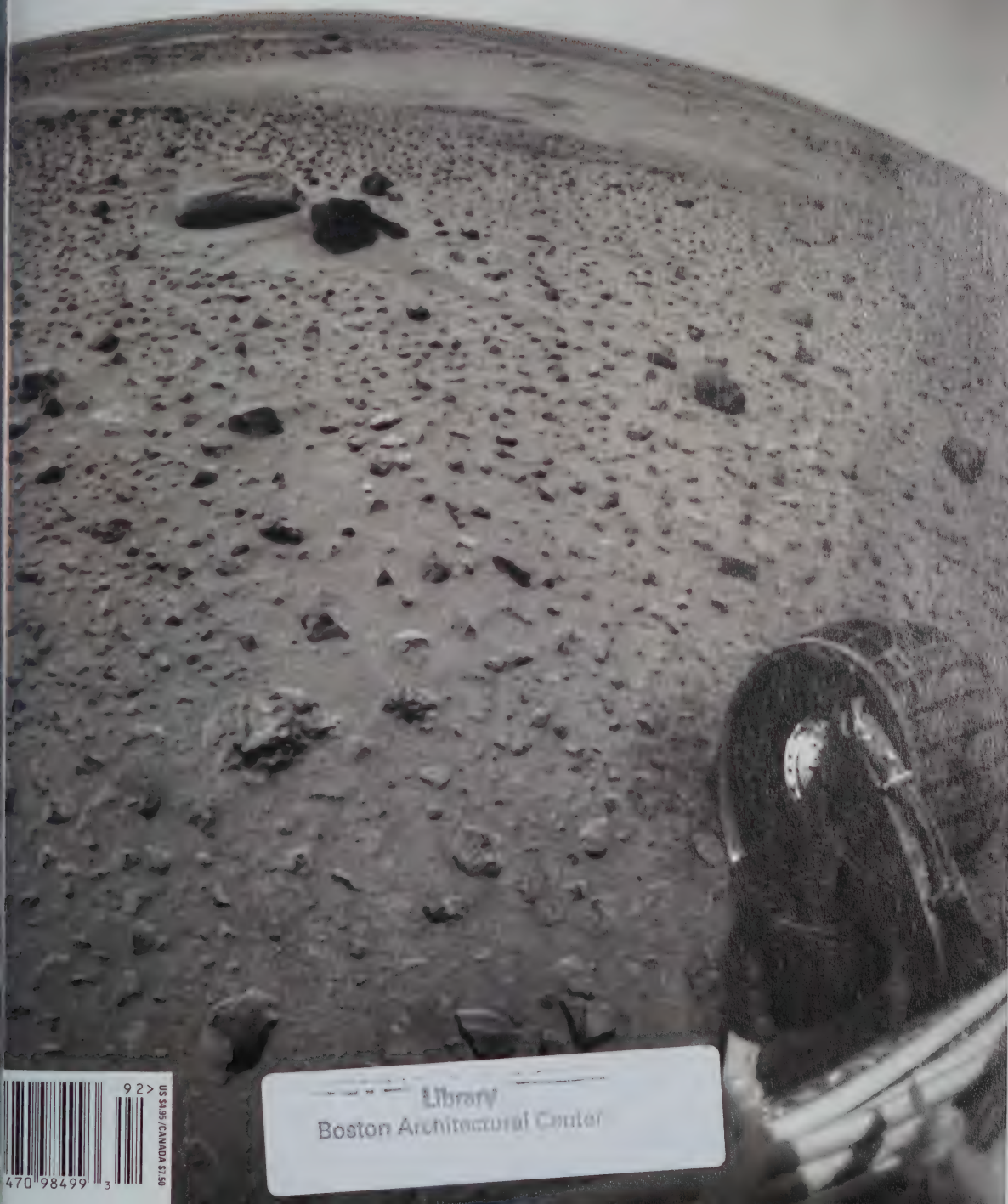
V&S thanks the above steel fabricators for the partnership they shared with us on the above projects. Awards or not, we galvanize every job like it may be the next one recognized by our American Galvanizers Association.



Thoughtforms 978-263-6019 www.thoughtforms-corp.com

Named 2003's National "Custom Builder of the Year" by *Custom Home Magazine*

Architecture Boston



Library
Boston Architectural Center

The Arclinea Collection



Introducing the newest member of the Arclinea Collection, the Convivium.

The kitchen represents a moment in the day for the pleasure of sharing food, conversation and company. Arclinea's newest kitchen, the Convivium, surpasses the classical concept of the modern kitchen by redesigning the organization—and personality—of the warmest and most enjoyable room in the home.

Come visit us at our **new flagship showroom** and learn how Arclinea can revolutionize your clients' kitchen experience.

Convivium, kitchen from
The Arclinea Collection
designed and coordinated
by Antonio Citterio

Arclinea Boston
10 St. James Avenue
Boston, MA 02116
Tel: 617.357.9777 Fax: 617.357.9707
info@arclineaboston.com www.arclineaboston.com

Arclinea
tecnologia creativa

Architecture Boston

March/April 2004

B i g

What is it with people? From the days of the pyramid to the days of the skyscraper and convention center, we seem hellbent on building bigger, taller, wider. People have a fascination with bigness that is seemingly hardwired into the human circuitry. But does other species favor bigness or even recognize it?

Bigness is so familiar and so commonly accepted that a discussion of its significance seems obvious and banal. *Of course* kings and emperors built large palaces to impress their subjects. *Of course* the early church built cathedrals to express its power. Yet our attraction to bigness has not been well examined. We accept it without understanding it, and we are frequently unaware of the many ways our taste for bigness influences our behavior.

Being big is big unless something else is small. This essential characteristic — that bigness is a relative attribute — is one reason why discussions of bigness tend to be ephemeral. Being big is frequently only a temporary condition, enduring only until something bigger comes along. Relative size — one definition of scale — suggests a reason why humans are so obsessed with bigness: We tend to measure scale relative to ourselves. Bigness often inspires a thrill, a sense of awe, that gives us pleasure. And the human appetite for pleasure is boundless.

Our fascination with bigness and relative scale has been manifested in different ways in our history. *Gulliver's Travels*, written by Jonathan Swift in 1726, presaged an entire literary genre of time-travel and shape-shifting with tales of the hapless Gulliver cast into the lands of the tiny Lilliputians and giant Brobdingnagians. From 17th-century Dutch still lifes in which an entire world is reflected in the shimmer of a single drop to the vast 19th-century landscapes of Albert Bierstadt, we have created artists who can harness the thrill of scale in two dimensions. Reversals of big and the small continue to entertain us, from Isaac Asimov's 1966 *Fantastic Voyage* to recent films such as *Honey, I Shrunk the Kids* and *Antz*. Those who have no patience for lost rings and hairy-footed hobbits are still mesmerized by the sheer scale of huge armies cast against the grand scale of the New Zealand landscape.

Our taste for the big is not confined to the physical world. We're equally entranced by big ideas, a phenomenon noted by the architect and planner Daniel Burnham, who advised, "Make no little plans; they have no magic to stir men's blood." The roving Mars rover Spirit as it roams the surface of Mars captivate us; the rover itself is not much bigger than the mini-tractors that range over suburban lawns, but it certainly represents a very big idea. Sometimes big ideas stir our blood to the boiling point; high-profile corporate mergers such as AOL Time Warner feed the common suspicion that such activities are driven by the big egos of small souls.

There is the lesson. For all its power to inspire and thrill us, bigness can also repel and disgust us. Design students learn quickly that big ideas help them stand out from their peers. Architects and developers find that big ideas combined with big structures can earn them fame and fortune. But big structures stripped of big ideas rarely only earn them public enmity and a call for a return to smaller buildings. We need a more sophisticated understanding of bigness, as well as broader recognition that big ideas can come in small packages.

Elizabeth S. Padjen FAIA

2 Letters to the Editor

8 What's the Big Deal?

A roundtable discussion with:

David Luberoff

Rachel Munn AIA

Tony Pangaro

Elizabeth Padjen FAIA

Scott Simpson FAIA

Rob Tuchmann, Esq.

20 Seven Big Ideas for Big Cities!

by John King

26 The Incredible Expanding House

by Elizabeth Padjen FAIA

32 Big Happens

by Peter Kuttner FAIA

36 Mr. Big

Fred Salvucci talks with

George Thrush AIA

42 Two Views:

Sizing Things Up

by Katharine Davidge

by Tamara Roy AIA

45 Covering the Issues:

Periodical roundup

by Gretchen Schneider, Assoc. AIA

48 Books

51 Index to Advertisers

51 Site Work

Websites of note

52 Other Voices:

Big Buildings

by Neil Henderson

On the cover:
View of the Martian landscape after the Mars Exploration Rover Spirit
successfully rolled off its lander platform. Photo courtesy NASA/JPL, Caltech

BSA

The Boston Society of Architects/AIA**Editorial Board**

Wilson F. Pollock FAIA, Chair
Phyllis Andersen
Robert Brown IIDA, AIA
Bill Clegg IIDA
Leland Cott FAIA
Charles Euchner
John Fernandez
Tom Keane
Andrea Leers FAIA
Timothy D. Love AIA
Rachel Munn AIA
Hubert Murray AIA
Laura Solano
Jeff Stein AIA
Melvin Wesley
Joan Wickersham
J. Meejin Yoon

Officers

Brian Healy AIA
President
George Metzger AIA
Vice President
Jim Dunn CPA, Assoc. AIA
Treasurer
Deborah Fennick AIA
Secretary

ArchitectureBoston is published bimonthly by the Boston Society of Architects/AIA
52 Broad Street
Boston, MA 02109
Tel: 617-951-1433 x221
Fax: 617-951-0845
www.architects.org

ArchitectureBoston explores the ways that architecture influences and is influenced by our society. We hope to expand professional and public understanding of the changing world of architecture by drawing on the rich intellectual, professional, and visionary resources of our region.

We invite story ideas that connect architecture to social, cultural, political, economic, or business trends. Editorial guidelines are posted at: www.architectureboston.com.

The views expressed in *ArchitectureBoston* are not necessarily those of the editorial staff or the Boston Society of Architects.

ArchitectureBoston
Volume 7: Number 2

Big
March/April 2004

Editor

Elizabeth S. Padjen FAIA

Managing Editor

Janney Nencer

Editorial Assistant

Mark Ruckman

Advertising and Production

Coordinator

Pamela de Oliveira-Smith

Art Director

Judy Kohn

Contributing Photographers

Bob Kramer
Steve Rosenthal
Peter Vanderwarker

Publisher

Richard Fitzgerald
The Boston Society of Architects

Advertising

Richard Vendola
BSA Sales Office
1645 Falmouth Rd #1A
Centerville, MA 02632
Tel: 800-996-3863
Fax: 508-790-4750
rvendola@capcod.net

Subscriptions

ArchitectureBoston is mailed at no charge to all members of the Boston Society of Architects and the AIA New York Chapter, and to all registered architects in New England. Subscription rate for all others is \$19 per year. For more information, call 617-951-1433 x228 or e-mail architectureboston@architects.org

Reprints

Jessica Nonnemacher
Reprint Management Services
800-494-9051 x157
jnonnemacher@reprintbuyer.com

Postmaster:

send changes of address to *ArchitectureBoston*
52 Broad Street
Boston, MA 02109

ISSN 1099-6346

© 2004 The Boston Society of Architects.

All rights reserved.

Letters

The other evening. I spent well over an hour of my precious time sitting in an esteemed "History, Theory and Criticism" class at MIT discussing the difference between a custom and a tradition. Last time I checked, it was not esoteric theoretical deficiencies that were plaguing most architects, it was their lack of business skills and knowledge. Therefore, I found it comical when I picked up *ArchitectureBoston's* "Education" issue [September/October 2003] and reviewed the evolution of MIT's curriculum. I saw that "History, Theory and Criticism" classes remained fairly consistent in number, while those noted as "Professional Practice" dwindled down to one class: "Professional Practice." As a Master of Architecture candidate (design-focused degree) and a Master of Science in Real Estate Development candidate (business-focused degree), I could go on and on, but I will stop here and let the facts speak for themselves.

Robert L. Morgan
Brookline, Massachusetts

The roundtable "Declaring Victory: Practicing and Teaching" [September/October 2003] reads like a faculty meeting: teaching practitioners talking about what interests them at the moment. This is entirely fitting, but it can miss what from time to time deserves attention.

Scholars increasingly reinforce the idea that all things in the cosmos — like the "head bone" and the "toe bone" — exhibit patterns of interconnected information. As a consequence, we know more about learning how to design.

We know that designers must: ① understand why and to what ends clients build; ② explore available technology to discover what is possible to build; ③ use those client intentions to shape that technology so that designers and individuals and institutions will all widely identify with the built results; and ④ embody and express the cherished human values that emerge, using ways that broadly engage human sensory abilities, much as Phidias and Ictinus did on the Acropolis 2,400 years ago, and Kahn did in the 20th century. *Homo sapiens* has been doing this for at least five, and probably more, millennia.

Two questions recur: where are we in this obscure process now, and where can we go from there? The adaptability to new fashions of learning, teaching, and designing that is

now widespread in schools would seem to fertile ground for such healthy exploration. Schools can start with a broader awareness that design has always been about organizing information for people to use within physical and cultural contexts.

Peter Millard
Washington, DC

The primary subjects discussed at architect education conferences over the past decade have focused on whether accredited Bachelor's and Masters programs should be consolidated into one professional degree, on academic credentials required for educators, on training practitioners to better function in academic environments, on improving studio culture, on incorporating diverse learning styles, on improving mentorship, on the plummeting number of design-school graduates taking licensing exams, on the continuing lack of diversity in the design professions, and on how to best meet mandated continuing-education requirements for practitioners. None of these subjects was addressed in detail in the roundtable discussion "Declaring Victory: Practicing and Teaching." Many of the design educators in this issue seem to be avoiding substantive discussion of the issues that most affect our students and the profession.

A review of the discourse found in *ArchVoices* (the online voice of architectural interns) at AIAS [American Institute of Architecture Students] meetings suggests that few current architecture students are sufficiently confident of their educations to feel that design educators are in a position to "declare victory." The tone of the roundtable discussion was surprisingly self-congratulatory in light of the persistent criticism (of isolation from other disciplines and of relevance, with few graduates entering practice) of design education — from the Boyer Report of 1998 through the criticism of internship procedures by *ArchVoices*, to the recent AIAS critique of the lack of collaboration, and the too-frequent abusiveness of design-studio culture.

The roundtable questioned how practitioners could teach and carry on their practices at the same time, without examining numerous successful examples of this in the greater Boston area. Nearly 300 Boston-area professionals do just that every year at the Boston Architectural Center. We have significantly increased our commitment

ing faculty how to be the best possible
gn teachers (as opposed to merely being
mplished non-educator practitioners whose
l experiences shape their pedagogies) with a
vision of how improved learning outcomes
achieved. It might have been interesting to
ss how we, and other professional schools, are
pling practitioners to contribute their
periences while becoming better studio and
room teachers, and better presenters to
clients.

As fall, the National Architectural Accrediting
rd and other collateral organizations met in
a Fe for a once-every-six-years review of
itectural accrediting standards. It would have
productive for *ArchitectureBoston* to address
key educational issues of the past decade,
even in the absence of consensus, present
e cogent discussions of how these issues might
moved toward resolution. Five of the best-w
American design schools co-exist in Boston
Cambridge with diverse missions and
ricula; we meet and discuss issues periodically
ugh the good graces of the Boston Society
rchitects. It would have been interesting to
their thoughts on how design education
it be shaped to better prepare our graduates
21st century practice. Instead, the "Educa-
issue represents a great opportunity lost.

Theodore C. Landsmark, M.Ev.D.
ident, Boston Architectural Center
on

nk you for taking on the elusive subject of
ir" [November/December 2003]. By defini-
ion, spirit can be approached only obliquely
with respect. I think of Moses hiding in a
tain cleft, face averted as the glory of God
s by, or of any Wendell Berry's wonderful
is about Port William. The words are
but the subject, the spirit of that place, is
ce, scent, heartsong, fire.

Gloucester, where I live, newcomers talk of
g drawn to the place by something ineffable,
inous. Natives are fierce about belonging to
generations and I've yet to meet anyone
ongs to escape, or who is even ambivalent.
ors knowledgeable about such things exclaim
wonder, "This is a *real* place!" Such wonder
to me that they sense the spirit here. Among
diverse residents are many artists — an
ation of the necessarily oblique appreciation
spirit. Vincent Ferrini is our poet laureate.
many small cities have one of those?

5-year-old working fishing port, an industrial
rfront, a vibrant Main Street, and an historic
ict — all within walking distance — contri-
to the spiritual sustenance of Gloucester.
re recent arrival of electronic-key, gated
es on new oceanfront mansions, out of scale
the architectural vernacular, is jarringly
gruous.

le who long to describe the spirit of
cester hesitate, fearing that any such
ure" will hurt it or force it to flee. Spirit

certainly is a complex and delicate thing,
unwittingly squandered and lost all across
America. An appreciative conversation such as
yours can help us know how precious and
essential is the *genius loci*, and may shape civic
standards and ordinances for the good.

The Reverend Wendy Fitting
Unitarian Universalist Church
Gloucester, Massachusetts

I've always enjoyed the varied views of the city
and the waterfront when driving on the elevated
Central Artery, so I appreciated your letter
declaring that "nostalgia for the Central Artery
— its views of the city, its glimpses of the harbor
— is due to set in any day now" ["Letter from
the Editor," January/February 2004]. These
views are now going to be lost forever for the
average motorist. But more importantly, who
forgot to put design into the tunnel tubes? Has
anyone noticed how dull and gloomy the sub-
merged central highway is? The walls, ceilings
and lighting feel as though they were designed
in the 1950s and '60s. The drive through the
submerged Central Artery is an awful experience.
Not only are there no views, there is no daylight
— no relief by the introduction of natural
light from skylights — and no color or design
to the walls, ceilings and lighting. Was the idea
of submerging the Central Artery to hide the city
from motorists driving through Boston? All
pedestrians morph into motorists and their
driving experience should be given equal billing
with their walking experience. Traveling through
the submerged Central Artery should be a
pleasant visual experience and a delight, as is
driving over the Leonard Zakim Bridge. Pity the
motorists trapped in those subterranean passages.

Constantine L. Tsomides AIA
Principal/CEO
Tsomides Associates Architects Planners
Newton Upper Falls, Massachusetts

I appreciate *ArchitectureBoston's* decision to cover
last September's national Density Conference
("Past Dense: The Density Conference,"
January/February 2004). While offering welcome
praise ("Attendance was high...speakers were
stellar..."), the article left readers with little sense
of why the Boston Society of Architects, the
AIA, and other organizations sponsored the
conference; why 350-plus attendees (fewer than
half of them architects) traveled from every
corner of the US to attend; what impact the
conference had; or what follow-up is planned.

Here's the two-minute story.

There is a growing awareness that sprawl is
destroying our environment and fragmenting
our society. Concurrently, the demographic and
fiscal underpinnings that supported sprawl are
disappearing: After four decades, baby-boomers
with kids no longer dominate the housing
market, and the public sector is cutting subsidies
for highways and other infrastructure. The time
to talk about shaping growth and change for

the decades ahead has arrived. Worrying about
sprawl, however, is the easy part. A wall of
popular myths and misunderstandings about
density often blocks the creation of walkable,
mixed-use alternatives to sprawl. The conference
was designed to provide participants with tools
to demystify density, a goal participants tell us
the conference achieved.

Speakers from Birmingham, Chicago, Miami,
San Diego, and five other regions offered case
studies of working with people of disparate ages,
incomes, and races to create new development
that reflects traditional urban densities. More
than 50 architects, planners, developers, public
officials, and other workshop leaders delved into
the complex issues — design, transportation,
economics, historic preservation, environmental
impact, and regional economic competitiveness
— essential to building walkable, mixed-use,
mixed-income communities in the 21st century.

Has the conference helped participants make a
difference? A *Boston Globe* editorial and wide-
spread coverage in regional and national media
represent part of the answer. New interest in
compact development — best symbolized by
Massachusetts Governor Mitt Romney's Transi-
Oriented Development initiative, announced
in December — is another. Most importantly,
the word "density" itself has begun to take on
new meanings — conjuring up images of people-
filled squares and housing within walking
distance of schools, libraries and jobs. The
conference started a conversation that I hope
will last for many years. In January, the BSA
worked with the Rappaport Institute for Greater
Boston to mount a one-day conference that
examined density in Boston. The BSA is also
collaborating with the Federal Home Loan Bank
on a workshop and exhibit exploring density's
role in revitalizing older neighborhoods.

I invite all of you to join the conversation.
Write to me at ddixon@gcassoc.com.

David Dixon FAIA
Goody, Clancy & Associates
Boston

Corrections to January/February issue:

The photograph of SquashBusters that appeared on
page 28 should have been attributed to Jeremy Munn
and not Edward Jacoby.

The description for the Falmouth Recreation Center
(page 60) by The Galante Architecture Studio should
have noted that the project was an addition to a
building designed by Keenan + Kenny Architects, Ltd.
in 1988 and that it is called the Gus Cauty Community
Center.

We want to hear from you. Letters may be
e-mailed to: epadjen@architects.org
or sent to: *ArchitectureBoston*
52 Broad St., Boston, MA 02109.

Letters may be edited for clarity and length and
must include your name, address, and daytime
telephone number. Length should not exceed
300 words.

PRIVATE RESIDENCE, NEW ENGLAND
BSLA HONOR AWARD

HORIUCHI SOLIEN
LANDSCAPE ARCHITECTS

200 MAIN STREET
FALMOUTH, MA 02540
508 540-5320

IF YOU HIRE SOMEONE TO TELL YOU WHAT TO DO,
MAKE SURE THEY HAVE AT LEAST 200 YEARS OF
PRACTICAL EXPERIENCE AND KNOW-HOW.

RIDER HUNT CONTINUES TO PROVIDE HONEST, EFFECTIVE
CONSTRUCTION COST MANAGEMENT SERVICES.

EST. 1785



Rider Hunt Levett & Bailey

Construction Consultants and Quantity Surveyors

BOSTON, MA | 617.737.9339
www.riderhunt.com



SUPERIOR SOLUTIONS

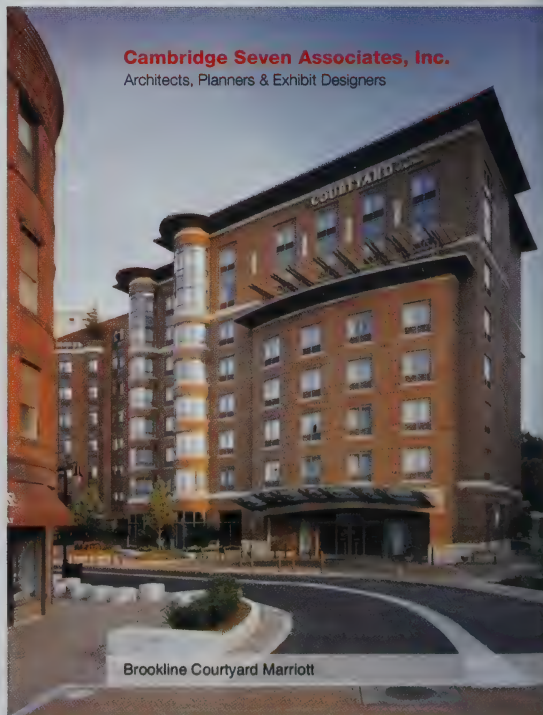
**Providing Superior Solutionssm
to the Architectural Community.**

TOFIAS

ACCOUNTING • AUDITING • TAXATION • BUSINESS VALUATIONS • INTERNAL
CONTROL SYSTEMS • MERGERS & ACQUISITIONS • OWNERSHIP TRANSITION
STRATEGIES • PERSONAL FINANCIAL PLANNING • PROJECT MANAGEMENT
CONSULTING • OVERHEAD RATE AUDITS • DEFENSE • REPRESENTATION

CAMBRIDGE • NEW BEDFORD • WWW.TOFIAS.COM • 888.761.8835

Cambridge Seven Associates, Inc.
Architects, Planners & Exhibit Designers



Brookline Courtyard Marriott

Did You Know...

Marvin Factory Applies Aluminum Casings and Sills.

- Custom Casings and Sills available in an AAMA 2605-98 extruded aluminum clad finish.
- Provides an authentic solution for historical, private or commercial applications.

Radius limitations may apply.

MARVIN
Windows and Doors

Made for you.®



In Connecticut:

Herrington's Showplace
Lakeville, CT • 860.435.2561

Sanford & Hawley, Inc.
Unionville, Manchester, CT • 800.433.7941

The Marvin Showcase at
Branford Building Supplies
Branford, CT • 203.488.2518

In Maine:

EBS Building Supplies
Marvin Windows and Doors Showcase
Ellsworth, ME • 800.244.7134

Hancock Windows Featuring Marvin Windows
Portland, ME • 207.874.0852

In Massachusetts:

A & A Windows, Inc.
Malden, MA • 781.322.9282

Cape Cod Lumber
Marvin Windows and Doors Showcase
Mansfield, MA • 800.698.8225

Chandler Architectural Products, Inc.
West Springfield, MA • 413.733.1111

J.B. Sash & Door Co.
Marvin Windows and Doors Showcase
Chelsea, MA • 800.648.9339

Littleton Lumber
Littleton, MA • 800.698.4343

MacLeod & Moynihan Window & Door
Watertown, MA • 617.923.1480

Marvin Window and Door Showcase by GLC
Danvers, MA • 978.762.0007

Sanford & Hawley, Inc.
West Springfield, MA • 800.433.7941

In New Hampshire:

Marvin Windows and Doors Showcase
by Millwork masters, ltd.
Keene, Nashua, NH • 800.352.3670

Oakes Brothers
Marvin Windows and Doors Showcase
West Lebanon, NH • 866.214.3131

R.P. Johnson & Son Marvin Showcase
Andover, NH • 800.526.0110

Selectwood
Marvin Windows and Doors Showcase
Portsmouth, NH • 800.922.5655

In New York:

Ed Herrington, Inc.
Hillsdale, NY • 800.453.1311

Harbrook Fine Windows & Doors
Albany, NY • 518.437.0016

In Rhode Island:

Humphrey's
Marvin Window and Door Showcase
Middletown, RI • 800.423.4235

In Vermont:

Oakes Brothers
Marvin Windows and Doors Showcase
Bradford, VT • 800.455.5280

r.k. Miles
Marvin Windows and Doors Showcase
Manchester Center, VT • 802.362.1952

Windows & Doors By Brownell
Marvin Windows and Doors Showcase
Williston, VT • 802.862.4800

Award Winning Lighting Design by Doreen Le May Madden



Lighting Design That Enhances Every Project

Doreen Le May Madden, president/designer of Lux Lighting Design, brings together beauty and function in her designs. She has years of experience working with architects and other design professionals to create distinctive lighting environments for residential, commercial, and institutional projects.

Using her comprehensive knowledge of lighting products, she creates detailed plans which specify the selection and placement of both architectural and decorative lighting with custom designed controls.

Her award winning work has appeared in *Architectural Record*, *Design Times*, *Residential Lighting*, and on PBS's *This Old House*.

For more information, please call or visit our web site.

385 Concord Ave. • Belmont, MA 02478 • tel. 617-484-6400 • www.luxld.com



Doreen Le May Madden
President/Designer
NCQLP + ALA Certified

lux lighting design

Wellesley College Paint Shop Pond Remediation and Playing Fields



Recipient of
Associated General
Contractors Build
Massachusetts
Award

RICHARD WHITE SONS, INC.
70 ROWE STREET, AUBURNDALE, MA 02466 • T. 617 342-9500 • WWW.RWSONS.COM

Engineer: Haley & Aldrich, Inc.



Est. 1866

Independent Architectural Hardware Consulting

CAMPBELL-McCABE, INC.

85 CENTRAL STREET, SUITE 102, WALTHAM, MA
02453 - USA

Independent experts in 08710 Architectural Door Hardware
and providers of detailed Specifications for all building types

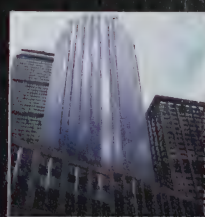
- Review of openings for code compliance
- Life Safety
- ADA compliance
- Coordination with other trades
- Access Control and Security Interface
- Construction Administration

Member CSI, DHI, NFPA, SBCCI

T. 781.899.8822 F. 781.899.9444 E.cm@cmiahc.com
www.cmiahc.com

Architect, will you meet the new requirement?

As of September 1, 2003 all Registered Architects in Massachusetts must complete 12 hours of continuing education each year. Eight of these hours must be in the Health, Safety and Welfare (HSW) areas.



For more information
please call
617-989-4310
or visit
www.wit.edu/aia



100 Years of Leadership in Technology

WENTWORTH
Institute of Technology

100



What's the BIG Deal

PARTICIPANTS:

David Luberoff is the associate director of the Taubman Center for State and Local Government at Harvard's Kennedy School of Government. He is co-author of *Mega-Projects: The Changing Politics of Urban Public Investment*.

Rachel Munn AIA is a scholar at the Brandeis Women's Studies Resource Center.

Tony Pangaro is a principal of Millennium Partners-Boston, the developer of the new \$500-million Ritz-Carlton Towers project in Boston.

Elizabeth Padjen FAIA is editor of *ArchitectureBoston*.

Scott Simpson FAIA is president of The Stubbins Associates in Cambridge, Massachusetts and co-author of *How Firms Succeed — A Field Guide to Design Management*.

Rob Tuchmann is a senior partner at Hale and Dorr in Boston, where his practice focuses on real estate and environmental law.

ELIZABETH PADJEN: The idea of bigness seems to be everywhere right now. We talk about the supersizing of America — from McMansions to corporate mergers to 800-passenger Airbuses. Big buildings, big food, big people. What is interesting about the phenomenon is that even when we're expressing concern about the effect of bigness, our language seems to convey a positive attitude about bigness itself — our choice of words suggests that bigness is healthy, robust, and vigorous. By contrast, smallness often seems to have more negative connotations, and when we speak of smallness in a positive way, we tend to use words that are somewhat precious — words like "gem" or "boutique." If you have a small office, it seems much better to say you're a boutique firm. I wonder what that reveals about us and our values.

SCOTT SIMPSON: I think it relates to the notion of superlatives. People are interested in the tallest building or the longest bridge or the fastest car because superlatives stretch the boundaries and the limits of what's possible or available to us. I think it's about proving to ourselves that, as a species or a culture or a society, we can get to the edge of something, get beyond the ordinary. And that has a socially bonding effect in that it gives us a sense of collective achievement.

ROB TUCHMANN: I think that bigness also comes from the fact that we are a visual society — perhaps more so now with the influence of television. Size is a visual attribute. We've never been a society that has prized miniatures as an art form. We don't have many people who can do detail work any more. We want to be able to see

ArchitectureBoston solicited nominations for BIG IDEAS that will influence the built environment over the next decade. The following are some of the responses that we received.

Be the first on your block or in your town to design or develop a building that functions as a DIGITAL BILLBOARD.

Everything old is new again: Will board-game tournaments take the place of active sports as the **BOOMERS GO GERIATRIC**, thereby creating demand for a new type of "athletic" facility and new types of vertical transportation devices? Or will prosthetic devices and robotics maintain the current landscape's navigability?

Public spaces will become **PHYSICAL MANIFESTATIONS OF THE WEB**, with free, outdoor WiFi zones and public access to plasma screens programmed by cheap and omnipresent PDAs. Culture will be created before our eyes every time we go to the park.

Rebecca G. Barnes FAIA

Chief Planner

Boston Redevelopment Authority

meaning of something quickly, at first expression, and as we become even busier, we lose that ability even more.

CHEL MUNN: Bigness is also deeply embedded in our cultural myths. It relates to the mess of this country in terms of geography and opportunity — the conquering of the West and a society that values entrepreneurship and making fortune. All that is still with us and it remains somewhat unquestioned.

IZABETH PADJEN: So you think it's an American phenomenon?

CHEL MUNN: I think it's more American than European. Europeans give more credence to notions of sustainability, not only in terms of the environment, but also in terms of the social environment. We're now running smack into the profoundly problematic aspects of what an emphasis on bigness can do to a culture. I'm not anti-big, but when it's mindless, it can be dangerous.

IZABETH PADJEN: I wonder if there is sometimes value in the simple fact of being big. For example, Tony Pangaro once said about the Millennium project in Boston that it took a really big idea for people to understand that we could really transform the Combat Zone into a new neighborhood.

TONY PANGARO: Sometimes it takes a big idea to change an impression or an attitude so that we can move on to something better. The danger, of course, is that you might subvert what is valuable about the thing you're trying to improve. An example is the proposed Southwest Expressway

project in the 1960s. It was a very big idea, but a lot of people recognized that it was a very dangerous idea because it would destroy Boston neighborhoods. It was replaced with another, better big idea — the Southwest Corridor Development — because we needed a catalyst to change negative perceptions about that part of the city. We tend to impose new ideas on old ones; that's the nature of dealing with problems. We perceive a problem and think we can fix it. And often, in order to get people to understand that change is better, the solution has to be big.

ROB TUCHMANN: The corollary to that — and I think the Millennium and Central Artery projects are two examples — is that the process of change and of construction can be so large and so difficult that you must control a large portion of the environment in order to ensure the success of the project. A small project on the Millennium site would not have been enough to make people no longer think of that district as the Combat Zone, and you could not have expected people to come to it. You needed to control that part of the community and to say that you were going to redefine that neighborhood. And you could do that only with the cooperation of the abutting owners and community groups and the city or by buying everyone out and saying, "I control all this land, and therefore I will impose the new environment."

TONY PANGARO: I think that's right. I've often said the only mistake we might have made there would have been to build too small — we wouldn't have changed anything. We needed to change just enough so that people would understand that what was happening was a significant turning point in the evolution of the Combat Zone.

PUBLIC INVOLVEMENT IN**HIGH-QUALITY ARCHITECTURE:**

There seems to be greater understanding that public involvement does not have to mean watered-down architectural ideas. Exhibit A would be the World Trade Center site, where an unprecedented public

process resulted in a huge upgrading of the architectural quality of the site plans. One danger of this trend: good architecture may sometimes serve as a facade for poor urban planning — this is certainly a risk on the WTC site. But in general, it seems that public involvement has gone hand in hand with **GREATER PUBLIC**

SOPHISTICATION about archi-

ecture, greater public interest, the emergence of “celebrity” architects, and

ARCHITECTURAL TOURISM.**SECURITY IN THE POST-9/11**

ERA: The reality of big building projects is that security is going to be a big issue.

Some of the architectural implications will be about minimizing negatives, such as how to make aesthetically integrated barriers. But in some cases, security concerns may just force us to do what we should be doing anyway. Green buildings are a start. But equally important is

ON-SITE GENERATION OF

ELECTRICAL POWER that fulfills

Otherwise no one would have bought it. The question of how big a project should be is always directly related to what it is that you're trying to accomplish.

DAVID LUBEROFF: I want to go back and challenge the assumption about bigness. There are things about bigness that we love. We love its expansiveness. We love its lack of boundaries. There are things about smallness that we cherish, which you hear in the words “boutique” and “jewel.” On the other hand, there are things about bigness that we hate: it's dangerous, it's overwhelming, it's monolithic. And there are things about smallness that are negative: it's unimportant, it's insignificant. So I guess I'm not convinced that we universally love bigness or that we universally despise smallness.

ROB TUCHMANN: One problem is that we have different concepts of bigness — it's manifested in different ways. You could have a shopping center with many small retail spaces. Compare that to the big-box stores, which might be as big in every dimension and overwhelm you and make you feel insignificant, and yet provide you with the lowest prices of goods because of their economies.

SCOTT SIMPSON: It's really a matter of scale, isn't it? If all of Newbury Street were one big-box store, it would seem big. But it's not. It's a bunch of little things, which in the aggregate form a big shopping district.

ELIZABETH PADJEN: And yet, if Newbury Street had been built at one time as one shopping center and the developers said, “OK, we're going to have 25-foot-wide façades along the way,” it would

be an entirely different experience. And, of course, that is exactly what is happening in a lot of development projects now. It's what I call the “faux small” approach to big buildings.

TONY PANGARO: The dimension of time is important to remember. The problem with many design executions, even if the architectural rules are right, is that if they're all done at the same time they tend to fail miserably. If they're all done by the same hand, they enjoy none of the maturity that takes place over time.

ELIZABETH PADJEN: And in fact there is a correlation between size and time. Small projects will take longer to effect change — we saw that in Boston's Ladder District. There's an efficiency to bigness in terms of the ability to effect change quickly.

TONY PANGARO: That was the logic behind one of the biggest proposals in Boston. When Mo Zuckerman proposed the Park Plaza project in the early 1970s, he believed that he had to build 4.2 million square feet all at the same time because otherwise the critical mass wouldn't be there. And of course that project was repulsive in many ways: the 40-story shadows on the Garden and Boston Common ultimately stopped it. Could it have been done incrementally? It was, because Fred Salvucci in his role as the state's secretary of transportation stepped in and said it's going to be 2.4 million square feet. Everybody thought Park Plaza would be done in 10 years. Well, here it is, 2004 and almost 35 years later, and we're still about a year away from completion of the last building on that site.

of color.

IMMIGRATION : America is in the midst of a wave of immigration the scale of which we haven't seen since the major immigration of a century ago. While the Ellis Island era of immigration shaped the culture of the country in significant degree, Americans today seem only barely aware of the changes coming about through immigration today. In New York City, there has been net domestic out-migration in each of the decades since the 1950s. But in the '80s and '90s there was net

POPULATION GROWTH — and corresponding pressure on the housing market and office buildings. Why? Immigration. Without immigration, New York would be shrinking. Cities that don't have an inflow of immigrants — such as Philadelphia — often have a deteriorating urban core. Cities that do are seeing a resurgence of urbanism but, as Mike Davis argues (*Magical Urbanism: Latinos Reinvent the US Big City*), it is **A SOMEWHAT DIFFERENT KIND OF URBANISM**, with a different sense of how to use public space, different family sizes, and different kinds of living arrangements.

David Dyssegaard Kallick

Senior Fellow

Fiscal Policy Institute

New York City

The first private piece, the Four Seasons Hotel and condominium, was started in 1981. Compare that schedule to the Ritz-Carlton Towers. They're very different buildings, to say the least, but if we had tried to build incrementally, we would have been perceived as hedging our bet. If we had built one tower instead of two, we would have heard, "Well, they're not sure they're really going to work, so we'll all just wait for the second tower." We were very nervous about all those things before we decided we just had to go ahead and do it.

SCOTT SIMPSON: Like bigness, time is relative. Thirty-five years is a long time for us, but a short time in the life of the city.

B TUCHMANN: Tony has just introduced another idea which is an important part of a discussion of bigness: critical mass. Scott and I have worked together on a lab space for Novartis — the conversion of the old Necco candy factory in Cambridge. The very nature of the lab activity requires many pieces of equipment, most of which are large, and the interaction of as many workers as possible. So unless you have a critical mass of space, you can't fill it with both the people and the equipment that are needed. As soon as you've committed to that function, you almost inevitably end up with a larger building to house it. Things tend to snowball — it doesn't make sense to have one piece of equipment without another, and then you need more air conditioning, more emergency generators, more elevators...and on and on it goes.

SCOTT SIMPSON: That's a function of the complexity. A lab used to house the guy in the white lab coat in the corner. Novartis talks about changing the "sociology of science" — there are now teams of people doing very complicated things 24 hours a day. That changes everything about the nature of the design process, the scientific process, the financing process, the real estate process.

TONY PANGARO: Complexity and critical mass can drive bigness, but it's important to distinguish complexity and critical mass from diversity and density. They sound like related concepts, but they can lead to different results. Diversity may be a byproduct of density. On the other hand there are places, because of their very bigness, that limit diversity because they're not as dense.

RACHEL MUNN: But there's another aspect of projects like the Novartis lab. We haven't talked about the business aspect that pushes big projects. Building a large-scale project is often more profitable than building a small one.

DAVID LUBEROFF: That's right. That lab needs to be a certain size because that is what is most efficient. There's a parallel in office construction — floor plates need to be big because of the way financial-service firms do business. There's an economic imperative behind those big-box retail stores.

ELIZABETH PADJEN: I keep thinking of the biological imperative — or at least the biological metaphor — that always seems to crop up in business discussions at some point: "If you don't grow, you die." Is that true? Or is there some level of stasis that might be sustainable?

ADVENT OF THE WOONERF

Call it the Dutch invasion: the design concept meaning "shared street" (*woonerf* is a Dutch word which means "street for living") puts **PEDESTRIANS AND**

CARS ON EQUAL TERMS, with the sidewalk and street built at the same level, delineated by pavers of different shades and textures. The absence of bright, yellow-and-black signs and flashing lights means that drivers can't operate on autopilot and instead have to think and proceed with caution. A *woonerf* was recently built on Webster Street in Brookline, and one has been proposed for the newly re-established Cross Street in Boston's North End, part of the Central Artery's surface restoration. Even strip malls are getting into the act. The developers of the proposed IKEA at Assembly Square in Somerville have promised to build a *woonerf* in front of the home-furnishings superstore.

PROMOTING PHYSICAL

ACTIVITY: Following generous funding by the Robert Wood Johnson Foundation,

ROB TUCHMANN: Think of Florence. I don't think that you would suggest that it has died because it failed to grow. To the contrary, it thrived because it resisted that urge. And I think one of the things that Europeans understand more than we do, though we're gradually getting to it, is the active reuse and creative modification of existing structures for new purposes, so that you could take an existing building with a more human scale and refit it for today's office or laboratory. And you can grow in a very healthy way without growing physically outside that existing building envelope.

DAVID LUBEROFF: I would disagree with that. The core of Paris is delightful, but industry isn't in the core of Paris anymore. Certainly the structure of American government drives us toward a continual need for growth, because municipalities have to generate their own revenues to deliver particular kinds of services. And local government is also sensitive to the fact that when voters don't have jobs, they get very unhappy and they will embrace anything that they think is going to bring jobs. That's always a big selling point for a big project, particularly in a recession. So I would say that there are imperatives that push us toward this idea of continually growing.

TONY PANGARO: There are two different kinds of growth. One is about getting bigger, the other is about regenerating, and obviously both are important in their own ways. Newbury Street is a regenerative place. The South Boston seaport district is about getting bigger.

ELIZABETH PADJEN: I don't think I've heard anyone in Boston make that distinction. I don't think I've heard anyone say, "We don't need to grow. We need to regenerate."

TONY PANGARO: That's because none of the people in planning discussions are doctors.

RACHEL MUNN: I think that's the slightly different prize that Florence is looking for — regeneration versus out-and-out growth. It wants absolute to maintain its historic beauty, but when it does something new, it's not trying to emulate the past. That's one reason why it's a center of design. The question becomes, "What is the value system that propels both points of view?"

ROB TUCHMANN: I would argue that we're seeing regeneration in Beacon Hill, Back Bay, the South End, and some parts of Cambridge. But we're missing a significant aspect of the way development is done here that fundamentally affects the size of projects today. The sophistication of the community in which all of these projects take place has grown exponentially over the last 30 years so that people reviewing projects have a lot of opinions about what the impact of a new project will be. If you're a developer, you know that you're going to have to do a fair amount of preliminary work on things like environmental impact reports and detailed traffic studies. You need to hire a whole host of engineers, lawyers, and consultants. So your pre-construction costs are tremendous. And as a result of this process there's going to be some mitigation — you'll pay for the remedies that will soften those perceived impacts. There certainly isn't any public funding for the improvements to the public realm that are related

architecture and urban design will be hard-pressed to create settings that encourage **WALKING AND SOCIAL INTERACTION** while also complying with the Americans with Disabilities Act and new security requirements. Does a health club in the lobby count?

TRANSIT AS GREEN

STANDARD: The Manulife building in Boston's Seaport district has an outer skin that allows natural ventilation and employee-control over sunlight in offices. But the greenest thing about the building is the accommodation of the Silver Line right underneath it. In what would be the lobby in most buildings, two lanes of the Silver Line bus run through, with catenary wires overhead. The line, set to open in 2004, comes from South Station, stops at Courthouse Square, the World Trade Center and, finally, the Manulife building. What has more of an impact on **GLOBAL WARMING** — a green roof or making sure that employees don't need to drive a car to work? Platinum points for the latter. Manhattan's been doing it for a long time.

Anthony Flint is a reporter at *The Boston*

Globe, covering transportation and growth.

His column on architecture, urban design

and public space, "A Sense of Place,"

appears in the *Globe's* Sunday "City

Weekly" section.

these projects, therefore that's another burden we're going to place on the developer. So you must have a project large enough to absorb, on a per-acre-foot basis, the new traffic light, the change to the state highway system, the new streets, the public space, and the affordable housing that the process will require that you provide. Moreover, an affordable housing unit is essentially valueless in terms of the project's marketability, so you have to amortize that over a larger number of units. I think of this has compelled us to build larger projects.

DAVID LUBEROFF: There's an element of truth in that — we have set up a political process where everybody comes to the table to make sure that they can get something in the name of mitigation. But I think we need to distinguish between things the public sector can't afford to do for and things that are legitimately charged to developers because they are imposing new costs on society as a whole.

TONY PANGARO: It's absolutely right that things get bigger in order to compensate for the price admission getting higher. But the other thing that's going on is that government has been, let's be charitable, unable to fulfill some of its functions. I would say in an uncharitable way that it has abdicated some of its responsibility. Large-scale planning and development, with a few exceptions, are not being done by government today. So that's falling back to private developers. What happens then is that private development plans have become bigger to try to offset or compensate for the costs that government has not been willing or able to assume. And I think that's a dangerous phenomenon.

ELIZABETH PADJEN: It might be useful to take some of these questions and place them in a different context. Let's look at Asia. In China, for example, a strong government is actively pursuing large-scale planning and building projects. It's hard to argue that the government there is abdicating its responsibility, requiring that the private sector pick up the slack. Yet the drive toward building big and thinking big seems to have even more momentum in Asia and China than here.

SCOTT SIMPSON: I think it's because it's such a huge region geographically and demographically. Asia is in a very big rush to take its place in the world, and this plays out politically, economically, and architecturally. They're very impatient to make it all happen at once. Building big is part of this, and the Petronas Towers and Taipei 101 are evidence of the phenomenon. By building what are literally the biggest buildings in the world, Asia gets to claim a place on the world stage.

ELIZABETH PADJEN: Is the drive toward bigness simply symbolic, or do you think it means that Asia is adopting our cultural ideals?

SCOTT SIMPSON: I don't think the Chinese see themselves as adopting our ideals. I think it's part of a natural urge to make your mark. They're pushing the boundaries and they're expressing that economically and architecturally with huge projects — whole city blocks, entire new cities. But believe me, we can speculate all we want about China, and we'll be dead wrong in whatever we say.

TONY PANGARO: To some degree, it sounds like another manifestation of the efficiency of big projects that we talked about earlier.

In architecture: **PRO-BONO ARCHITECTURAL**

PRACTICES (see Architects for Humanity, Design Corps, Public Architecture). These can be worldwide in scope through the Internet, can be supported by grants, and can parallel traditional practices or "day jobs."

In science: **NEUROPLASTICITY and MENTAL**

FORCE (see *The Mind and the Brain: Neuroplasticity and the Power of Mental Force* by Jeffrey Schwartz) may be right up there with genome mapping in terms of wide impact in medicine, psychiatry, physics, law, ethics, and philosophy.

Jane Weinzaepfel FAIA

Leers Weinzapfel Associates

Boston

RACHEL MUNN: If one of the reasons that they're going in that direction is to wave a flag of progress for their country, what part of their culture is symbolized by that kind of power? Is it the political apparatus?

DAVID LUBEROFF: And who's driving this and with whose money? Rachel's question points to an interesting aspect of that growth — it's not clear that the kinds of projects that you're describing are being driven by market analysis as opposed to an unchecked public sector. The US system is designed to stop people from doing dumb things, not necessarily to encourage them to do good things. And so I wonder if we are going to see a bunch of empty office towers in Beijing.

SCOTT SIMPSON: They're already there.

DAVID LUBEROFF: I'm wary when the government — particularly an autocratic government — is both planning and fully funding real-estate development projects because I'm not sure what signals they're responding to in terms of real needs. How do you gauge when the size is appropriate for the intervention? We have two mechanisms to determine that. One is the market. The other is a political process. Neither works particularly well in an autocratic system.

TONY PANGARO: It's the opposite of a government making no plans: a government making plans that are way out of scale with the problem at hand. The problem in that political system is that there's no pendulum to counterweight those crazy things. What happens next in Beijing if these buildings are empty? What do they do with them?

SCOTT SIMPSON: There are so many people in China that sooner or later they're going to fill up. I think the Chinese are priming themselves for the 2008 Olympics, which is their chance to star on the world stage.

ELIZABETH PADJEN: So on one side of the world, we have a government that is committed to building big, while here the common lament is that the era of the big public projects will end with the completion of the Boston Central Artery project.

SCOTT SIMPSON: I like Tony's notion of building so big, making such a contrast, that you clearly set a new parameter for everything. If you look back 20, 30, 40 years, you see lots of huge projects in this country that would fit that bill. The Big Dig is the most recent example. In 50 years, there will be another one of some kind.

DAVID LUBEROFF: It's hard to imagine there being lots of Big Digs out there because the price tags are so enormous. But there are so many impetuses. I have to agree that there will be something, though maybe not on the scale of the Big Dig. Every city's managed to figure out how to build a baseball stadium, a convention center, an arena, or a football stadium.

ROB TUCHMANN: And lose money at them.

RACHEL MUNN: When I hear about those kinds of projects — the convention centers and the stadiums — I always wonder who was at the table who made the decisions that those were the things that were needed? My bet is there is a vast gender disparity and a vast economic disparity. There is a real shortage of important voices that aren't quiet.

I love economist Nancy Folbre's book, *The Invisible Heart*. She tackles the need to make the essential, worldwide, everyday work of nurturing more visible. Designing built environments to **SUPPORT NURTURING** in many forms (care for children, help for friends, care for the elderly, aid to other countries) will become more important.

Eric Schlosser's *Fast Food Nation* is a remarkable account of how the industrialized production of American food has affected both agricultural landscapes and roadsides. The return of **SLOW FOOD** (organic food, produced by local farms) is going to make us all much happier and healthier.

The return of effective, affordable **PUBLIC TRANSPORTATION** is essential to all who do not drive — young teenagers, the elderly, those without cars. Promoting well-designed supports for those who hate to drive, including **SIDEWALKS, BIKE PATHS**, and decent **BUS STOPS**, as well as railroad and subway stations, is also a source of work for many.

Dolores Hayden is the author of *Building*

Suburbia: Green Fields and Urban Growth

(Pantheon, 2003) and *A Field Guide*

***to Sprawl* (W.W. Norton, forthcoming**

2004).

king it to that table, and I feel a little sadness that I can't do those voices justice in terms of defining what the alternative value systems are. Where are the voices speaking for community, education, a sensible society? How do we represent people who aren't at the table? Do we have an obligation to try? I think we do.

NY PANGARO: Let's talk about what's working and how to make it better. I think that there's democracy in action — certainly in Boston. I don't know about Beijing. A lot of people end up studying and thinking about these projects simply because they are so big and complex that they require votes from the legislature and the governor has to sign off on them and a couple of congressmen have to help secure funding for them. You could argue that they're way right past the little guy, and I think that is true to some degree, but in voting for these projects, the politicians at least are thinking about their constituencies.

B TUCHMANN: I don't think the process is as bleak as Rachel paints it, because I think the larger community balances things out with other kinds of initiatives. I can give you three quick examples: My father lives in a life-care community in Canton sponsored by the Hebrew Rehab Center. It is significant. The second example is MASCO, the Association of the Longwood medical area institutions, which has taken the lead on all kinds of common issues, such as planning, parking, and mercury reduction. The third example is the Rails to Trails project, which preserves open space and promotes the values of walking and of quiet outdoor recreation. These kinds of initiatives come not only through market forces, but also through the

sophistication of a community that can develop ideas and then influence the government to plan for and require these things.

ELIZABETH PADJEN: Concepts like Rails to Trails and assisted living didn't exist 50 years ago — they meet certain needs in response to certain conditions in our time. They're examples of very big ideas that happen in small ways and grow incrementally until they develop a certain momentum. But there's another issue, which I think Rachel is getting at — the way the immediate big idea happens in our society. It tends to be launched by an individual, either an individual corporation or a person. It's amazing how often one person drives a significant project — the convention coming to Boston next summer, driven by the mayor; the notion of a wind farm in Nantucket Sound, driven by one corporate entity; the now-dead idea of a football stadium in South Boston, driven by Bob Kraft. All these ideas were launched and driven in a significant way by people with some kind of personal interest. Once launched, they have a life, and suddenly we as a society have to deal with them.

DAVID LUBEROFF: Think of this as a form of public entrepreneurship. What do entrepreneurs in the private sector do? They have an idea and at some point they go to people who can give them some financing. The same thing is true for these kinds of projects. People have an idea and they see an opportunity that the rest of us probably missed. And they go out to the political community to get the political seed capital they need to proceed. If the idea appears to be viable, they try to build a political base of support, just as a private entrepreneur would seek new and larger sources of funding. The story of

What's the Big Deal?

The **BRANDING** of America.

AMBIENT DESIGN technology and its implementation in everyday life.

The rising awareness of design's value in everyday life and the embracing of higher **DESIGN EXPECTATIONS** by the general population.

Karen Courtney AIA, FSMPS

Architect/Senior Associate

BSA LifeStructures

President-elect for the Society

for Marketing Professional Services

Indianapolis, Indiana

Fred Salvucci and the Central Artery is a terrific example of this. In contrast, the example of the football stadium in South Boston shows that there is a mechanism for sorting some of these out. But I think you're absolutely right, it does start with an individual. But it's very hard in the United States and it's especially hard in Boston for one person to unilaterally impose his or her will. Think about the difference between the original Central Artery project, which displaced about 1,000 commercial and residential buildings, and the Big Dig, which is being built without taking a single house or apartment building. We used to build stuff and say, "We have a big idea. Get out of the way." We treated people in an extraordinarily inhumane way. We've changed. We've given a lot of people the thing that they really want, which is the right to be left alone and to know that somebody's not going to come knocking on the door telling them to leave. That is an extraordinarily significant change that shouldn't be underestimated.

RACHEL MUNN: That's true. In not too long a time a tremendous shift has occurred. And the growth of community groups that are sophisticated and politically astute does represent some of the voices that I was talking about. I suspect some of them are so powerful that they hamper certain ideas.

TONY PANGARO: The source of an initiative is always a very important question. I don't think anybody has a corner on the idea market. But what bothers me a lot is when the ideas are not coming from someone speaking in the public interest. And what's dangerous about the current era of government scarcity — scarcity in terms of its willingness to act as well as its scarcity of resources — is that we only initiate ideas from the market side of the table, which is to say the private-sector side. It worries me that there are few


voices for the public interest — few voices with any strength and few voices with the courage to speak up.

RACHEL MUNN: Who should fill that void? Should the architectural community? Probably. Should it be a more educated community, which goes back to how we fund schools?

TONY PANGARO: An educated populace is crucial to both initiating and responding to new ideas. It's really important for people to be able to understand and evaluate all the elements that are presented to them and to be able to distinguish between what's good and what's bad. Architects have a role as long as they're speaking a language that people understand.

DAVID LUBEROFF: That's true, but architects also need training so they better understand and appreciate the political decision-making process. I co-teach a class in urban politics and land-use policy, and most of the design students in that class perceive politics to be a fundamentally irrational process — one that many of them often have great disdain for. I tell them that people behave rationally in terms of their self-interest. The outcome sometimes looks irrational, I'll grant you that. But the underlying process leading to that outcome has its own logic. It is one thing to launch a big idea. It's another thing to know how to convince the decision-makers of its merit.

TONY PANGARO: One problem is that there are so many distractions in our society that people haven't focused on how to generate and sustain big ideas. We have allowed, maybe encouraged, a level of timidity in our government officials. We can change that. We can insist that government step up and that government itself start to initiate the big ideas that will make a difference. We need more Fred Salvuccis. ■■■



build with care

Respectful collaboration
you can count on.

MARC TRUANT & ASSOCIATES, INC.
Cambridge, Massachusetts
www.mtruant.com

truant
CONSTRUCTION
MANAGERS

19th and 20th century images and objects

@www.lastmilleniumarts.com

lincoln • ms 781 • 259 • 0807




Service Point

- Large Format Bond Printing
- CAD Plotting
- Copying Services
- Scanning & Archiving
- Color Presentation Graphics
- On-Site Repro Services
 - Equipment, job tracking and expense recovery in your firm
- Web-Based Services
 - File Transmission
 - Internet Plan Rooms
 - Document Management

(800) 747-3776 • servicepointusa.com

PERFORMANCE WITH INTEGRITY



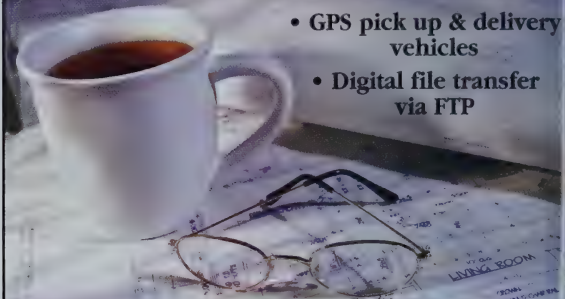
Architect: Pridmore Patterson Architects
Photography: G. Craig Benson Photography



C.E. Floyd Company, Inc.
general contractor / construction manager

135 South Road, Bedford, MA 01730
phone: 781.271.9006 • fax: 781.271.9045
www.cefloyd.com

Relax while we do the work for you



- GPS pick up & delivery vehicles
- Digital file transfer via FTP

Reprographic Services Convenient to You — 8 locations from Peabody to Providence & beyond —

- Plans and specs printing
- Color and b&w copying
- Spec books: GBC, spiral, 3-hole punch
- Scanning services
- Internet plan room & bid distribution
- Wide & small format —
- Large & small quantities —

Locations in – Mass.: Peabody **RI:** Providence
Conn.: Hartford – Danbury – New Haven –
New London – Waterbury **NY:** White Plains
visit our website for directions

www.merrittgraphics.com
or call 800-343-8296
Digital Imaging Technology Leaders

Customer
satisfaction is
our goal!

Walter W.
Fredrick
ASSOCIATES

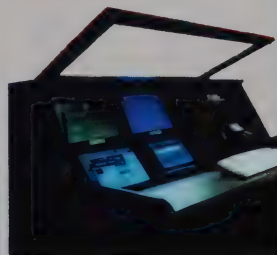
an division of
**JOSEPH
Merritt
& COMPANY** since 1988

THE MODULAR ALTERNATIVE TO MILLWORK

We Design & Furnish:

**MAILROOMS
COMPUTER ROOMS
SECURITY STATIONS
SATELLITE MAIL STOPS
FORM STORAGE AREAS
COPY CENTERS**

With Adjustable & Ergonomic
HAMILTON SORTER FURNITURE

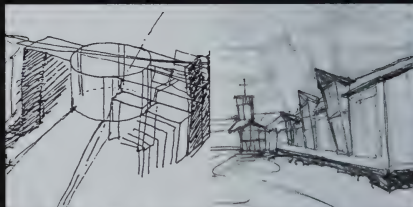


www.designadvantage.net



**DESIGN
ADVANTAGE**
(617) 364-7719

From concept to design career



BOSTON ARCHITECTURAL CENTER
320 Newbury Street • Boston MA 02115
www.the-bac.edu • 617-585-0100



Atlantic Journey, Logan Airport; Boston, Massachusetts
Artist: Jane Goldman
Architect: Cambridge Seven Associates, Inc.
General Contractor: Perini Building Company
Terrazzo Contractor: DePaoli Mosaic Company
Craftworkers: International Union of Bricklayers & Allied Craftworkers (BAC) Local 3 MA

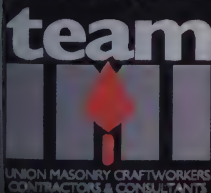
Building the Best in New England

Union Masonry Craftworkers & Contractors The Best Hands in the Business

Every construction project requires teamwork. Not only among the architects, developers, and trades, but especially between the contractors, craftworkers and consultants. Team IMI is the union of these three partners.

Our goal is to ensure that you always have enough of the world class union craftworkers and contractors you need to complete your project - no matter how big, how elaborate or how visionary it may be. Our promise is that we do every job with a sense of pride and accomplishment unmatched in the masonry industry.

IMI provides training to the masonry industry and design assistance to the architectural community.



For further information contact:

The International Masonry Institute

2 Park Plaza, Suite 315

Boston, MA 02116

Tel: 800-IMI-0988

Fax: 617-426-9737

www.imiweb.org

225 Grandview Drive

Glastonbury, CT 06033

Tel: 800-IMI-0988

Fax: 860-659-5884

www.imiweb.org

UNION MASONRY CRAFTWORKERS
CONTRACTORS & CONSULTANTS

Seven Big Ideas for



rendering: Anthony Mortalto AIA, Associate, Wood + Zapata

SPORTS COMPLEXES

STARCHITECTURE

photo: © Tom Rafter



photo: Bloomberg

it:
Disney Concert Hall
Hollywood, California
Architect:
Sherry Partners

center and bottom:
The reconstructed
Soldier Field Stadium
Chicago
Architect:
Wood + Zapata

Big Cities!

by John King

Imagine: There was a time when big cities lived up to their name without trying. Big-city downtowns were the center of action. Simple as that.

Which bears about as much resemblance to the scene today as one of those black-and-white crowd photographs where all the men wear hats and ties. A big-city downtown today is pretty much just another neighborhood, a lifestyle option, an item to be included on a region's checklist of attractions or blight.

No longer is a big-city downtown a Big Deal — but not for want of trying. Almost 50 years of trying. In the rush to become world-class Big Deals, cities (and the planners who make them) have burned through an impressive list of Big Ideas. Here are 50 years of Big Ideas that Big Cities pursued in hopes of becoming Big Deals once again. Sometimes, in some locations, the ideas worked. Otherwise? Big Mistake.

Urban Renewal (or, Coming soon: a freeway that leads to razed lots where buildings once stood!)

Everyone knows the saga of how government and business in the 1950s and early '60s laying waste to center cities and nearby neighborhoods with a totality that carpet-bombers would admire. The intentions behind urban renewal ran the gamut from idealistic Modernism to calculated assaults on "undesirable" races and classes.

Any, though — among the biggest boosters were downtown retailers. They imagined that building highways to the suburbs would guarantee the supremacy of downtown.

Instead, the expressway system allowed suburbs to sprawl at warp speed — and offered easy escape routes that soon included exits to brand-new shopping centers.

Pedestrian Malls (or, Nothing beats a stroll past boarded-up storefronts on a forlorn thoroughfare!)

Once suburbanites took to the convenience of shopping centers, cities decided to fight back. One popular tactic was car-free downtown retail zones "to put the automobile in its proper place and bring the pedestrian shopper back to downtown," to quote a proud article from 1964 in the *Fresno Bee* when that central California city embraced a proposal by planning guru Victor Gruen to turn six blocks into an art-filled pedestrian mall — the most ambitious effort the nation had seen to that time.

Been to downtown Fresno recently? Neither has anyone else. And the mall was torn out a decade ago.

In hindsight, pedestrian zones make sense in a place like Boston's Downtown Crossing, where the setting is unique, the streets are only about nine feet wide to begin with, and there are already a few hundred thousand people working nearby. For most other places, the result is a depopulated prairie. Let's put it this way: when the mall concept flopped on Chicago's storied State Street, maybe it wasn't a good idea to begin with.

Festival Marketplaces (or, Wanna go buy some ink stamps and glittery pencils in a former lard factory?)

Again, the novelty of visiting a city like Boston and nosing around for trinkets in a trio of 1825 landmarks is lots of fun. Same goes for the artsy-craftsy extravaganza of San Francisco's Ghirardelli Square. The setting is unique and the buildings are memorable and hey, there are worse ways to kill time.

But when the transformation of Quincy Market into Faneuil Hall Marketplace by developer James Rouse in 1976 showed there was big money in old brick, every struggling city with a block of dilapidated warehouses rushed to follow suit. By 1988, The Rouse Company announced it had developed its last festival marketplace — showing that a little bit of pushcart kitsch goes a long way.

Convention Centers (or, We'll meet at the Sheraton and taxi to Houlihan's and say, what city is this, anyway?)

Teenage girls fantasize about Ashton Kutcher. Thirty-something guys fantasize about Uma Thurman. And economic planners of all ages fantasize about well-off conventioners with bottomless expense accounts.

That is as good an explanation as any for the convention-center rage that blossomed in the 1970s and shows no signs of abating. Every city with aspirations is desperate to have one, and once it opens, the debate begins on when and where to make it bigger.

But even when a convention center clicks, the action is often confined to the hall and a tight cluster of chain hotels and restaurants — especially in cities where the convention center is located off by itself. Detroit's Renaissance Center, where architect John Portman out-Portmaned himself with a 73-story hotel rising from a cluster of 39-story towers, is connected to 3 million square-feet of convention facilities — and separated by 12 lanes of traffic from downtown Detroit, which still awaits its renaissance.

Sport Complexes (or, It's not about the money. It's about... the money!)

If you want to be a major-league city, you've got to have a major-league team — a logical progression that allowed countless team-owners in the 1980s and '90s to blackmail local governments. The argument was simple: build us a fancy stadium, or at least drape the existing one in luxury boxes, or we hit the road. And that threat was valid, because there always seemed to be a sucker city down the road, eager to empty its coffers to prove its Big League status.

In the cities' defense, a place like Cleveland needs to hold onto what civic jewels remain — and the downtown complex of Jacobs Field and Gund Arena has been a much-copied fiscal boost. But when St. Petersburg, Florida, builds a \$139-million stadium in the hope of luring a baseball team — a team that after 13 years has yet to arrive — that's a major-league embarrassment.

Starchitecture (or, Didn't some famous guy do that weird building over there?)

Just when it seemed architects' egos couldn't swell any larger, architecture itself became a selling point for cities with world-class pretensions. Stylish historic landmarks aren't enough. You gotta have some seriously flashy new baubles.

The roots of this new craze reach back to the days of I.M. Pei museums and Philip Johnson office towers, but it hit big time with the opening of the Bilbao Guggenheim in 1997. Gehrypaloosa! Suddenly people were tearing up their European itineraries to make room for an industrial city in Spain. Suddenly boosters were wondering if Frank Lloyd Wright had any spare time.

He didn't, what with his ill-timed demise in 1959. But that didn't stop the city of Madison, Wisconsin, which could spot a trend forming like a fog over the lake. In an astonishing Big Idea two-fer, Madison voters in 1992 had already approved a convention center designed by Wright before his departure. This remarkable civic prescience allowed Madison to open the "Monona Terrace Community and Convention Center" the very year of the Bilbao unveiling.

Bilbao has proved to be a full-employment act for every living architect with even a hint of buzz. Milwaukee touts its Calatrava, Cincinnati has its Hadid, Denver is grooming its Libeskind. As for Frank Gehry, his prequel to Bilbao debuted last fall — and *USA Today* promptly wondered if Disney Concert Hall would replace the Hollywood sign as that city's landmark.

Already, though, there are signs of a starchy-glut. A Robert A.M. Stern-designed concert hall opened in early 2002 in Houston to considerable fanfare — in Houston. The *Houston Chronicle* noted that "city officials said they hoped it would attract national attention. But thus far, only the *Dallas Morning News* has critiqued the building..."

Culture Creatives (or, Check out that freak with the shaved head and pierced nose! Wait, that's the mayor!)

To paraphrase the Statue of Liberty, send me your ironic hipsters yearning to hang out.

Strange as it sounds, some cities have decided that salvation doesn't lie in big plans and big names, but in the ineffable quality of cool. Their guru is Richard Florida, author of the book *The Rise of the Creative Class*, which argues that a city's vitality correlates to its attractiveness to young talented people who want a place where they can live life on their own terms. Places with a hip cachet like Seattle, Austin, or Minneapolis.

and so we have Michigan launching a "cool cities" program to try and keep young college grads from packing up and moving out. Power brokers in San Antonio and Baltimore invited Mr. Florida to give them pointers. And guess what? Fresno is about to change its zoning to allow people to *live and work in the same building*.



The Culture Creatives trend is one to watch, because it's the only Big Idea that doesn't yet have Big Money behind it. Some Big Ideas morph in weird ways and find new life — the casino, the current obsession

of politicians everywhere, is surely the evil spawn of the Convention Center and the Sports Complex. And then there are very old Big Ideas that simply will not die. The Olympics, for example, which come along every four years promising world-class media coverage. In fact, you can blame the Olympics for begetting the idea of the Big Event, an extravaganza so draining of energy and pocketbooks that it can happen only once every few years. Such as the Republican and Democratic National Conventions. Coming soon to a city near you. ■■■

John King is the urban design writer for the *San Francisco Chronicle*.

CONVENTION CENTERS

left

Boston Convention and
Exhibition Center

Architect:
HNTB/Helmut Voth
Architect

below, left

Omni Market
Boston

Architect:
Benjamin Thompson &
Associates

below, right

South Street Seaport
Pier 17
New York City

Architect:
Benjamin Thompson &
Associates



FESTIVAL MARKETPLACES



photo © Steve Rosenthal

photo © Steve Rosenthal

"The Old Grey Screen Just Ain't What It Used To Be."



At Phantom, we're changing the way you see door and window screens. As the leading provider of retractable screen solutions we offer a versatile family of products that disappear out of sight when you don't need them.



Screen rolls away into the low profile housing



Ergonomically designed handle for ease of use and subtle styling

Innovative, stylish, visually pleasing, designed and crafted with quality: Phantom has the solution to your screening and shading needs.

Discover The Retractable Screen Solution

DOORS



PHANTOM SCREENS

WINDOWS



VISION SCREENS

OVERSIZED APPLICATIONS



EXTENSIVE SCREENS



Find out more at: www.phantomscreens.com
or for a distributor near you call:
1.888-PHANTOM (1-888-742-6866)
617-323-4870

TRY THIS AT HOME



Caesarstone
You don't have to be a topsyrvaki chad to prove that Caesarstone quartz surfaces can take all the torture you can dish out—including food acids, oil or ketchup stains, rubs, abrasions and even careless wine spills—and still be like new! Made of tough, durable quartz, they are non porous and never need sealing. Available in 36 elegant styles, including 4 honed finishes. Our certified, factory-trained fabricator program assures that your order is customized exactly, ready to install quickly, and backed with a liberal 10 year warranty. Caesarstone makes life in your kitchen easier and more beautiful for years to come. Caesarstone quartz surfaces are available everywhere through major kitchen and design centers.

Caesarstone
THE ORIGINAL QUARTZ SURFACE

MARBLE AND GRANITE, INC.

270 University Ave., Westwood, MA 02090
Tel: 781 407 9560, Fax: 781 407 9380
www.marbleandgranite.com



Caesarstone knows more about quartz surfaces than anyone else, because we invented them. For more information, please call or today.



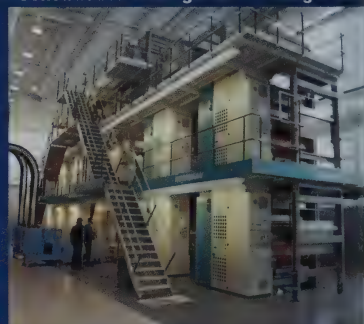
(207) 882-4224 • fax (207) 882-4247
10 Atlantic Highway, Edgcomb, ME 04556
www.connollytimberframes.com • info@connollytimberframes.com



Program Management • Construction Management • Design/Build

The Republican
Springfield, Massachusetts

MAN Roland Regionman press showcased through a dramatic six-story, curved-glass facade.



Erland

Building Solutions Through Commitment and Teamwork

Erland Construction, Inc. | 83 Second Avenue | Burlington, Massachusetts 01803
t: 781.272.9440 | e: edprince@erland.com | www.erland.com



**The window on the left was built in the 1930s.
The one on the right, last week.**

Or was that vice versa?

Andersen® 400 Series Woodwright™ double-hung windows blend traditional style with Twenty-First Century technology. For the perfect look, choose from oak, maple or pine in standard sizes or custom dimensions for renovations.

Brockway-Smith Company



www.brosco.com

Andersen Architectural Department

800-508-7704



www.andersenwindows.com

Serving New England Architects since 1890.

The Incredible Expanding House

The trend toward bigger houses is so commonly accepted that architect Sarah Susanka AIA was able to hit the bestseller lists in 1998 with a book titled *The Not So Big House*. The supersized house has continued to grow, even though the basic elements of the typical house have remained relatively constant: three or four bedrooms, a living room, kitchen, bathrooms, and eating area. The difference is in our expectations for each of those spaces — in the way we live.

To get a sense of the ways in which houses have evolved, *ArchitectureBoston* worked with Doug Govan AIA, senior designer for Acorn Structures, now part of Deck House, Inc. Both Acorn and Deck House were pioneers in the field of pre-engineered houses, developing house designs that could be customized by the client, and then providing the materials directly to the client's own builder. More than 20,000 Acorn and Deck Houses have been built around the country.

The house plans on the following three pages, all reproduced at the same scale, represent four decades of Acorn houses. Because Acorn structures have always been contemporary in style, the distraction of the Neo-Victorian style that is so common in many of today's McMansions has been removed from this exercise. Although Acorn has produced some completely custom designs, the houses shown here were developed in response to market forces — what the public wanted — and represent some of Acorn's most popular designs.

People have always built big houses, just as some continue to build small houses. But Govan reports that the increase in average size is the most striking trend he has observed. "The Crow's Nest, our most popular design in the 1970s, was just 1,700 square feet, although people sometimes increased them by finishing off the lower level," he notes. "Now the average exceeds 3,000 square feet; our largest house is 18,000."

How have we changed the way we live? Compare bedroom sizes and locations, kitchen arrangements, numbers and configurations of bathrooms, entry areas, and entertaining spaces. Home may be where the heart is, but it's also where our toys are.

Elizabeth S. Padjen FAIA
Editor

1970s

The Crow's Nest

1,708 square feet
3-4 bedrooms

© Acorn Structures, Inc.



Upper level



Lower level

1980s

Country House

2,130 square feet
3-4 bedrooms

© Acorn Structures, Inc.



Upper level

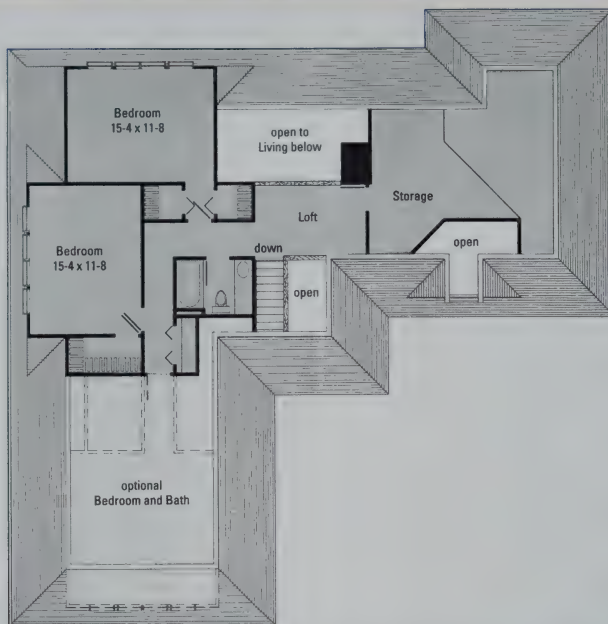


Lower level

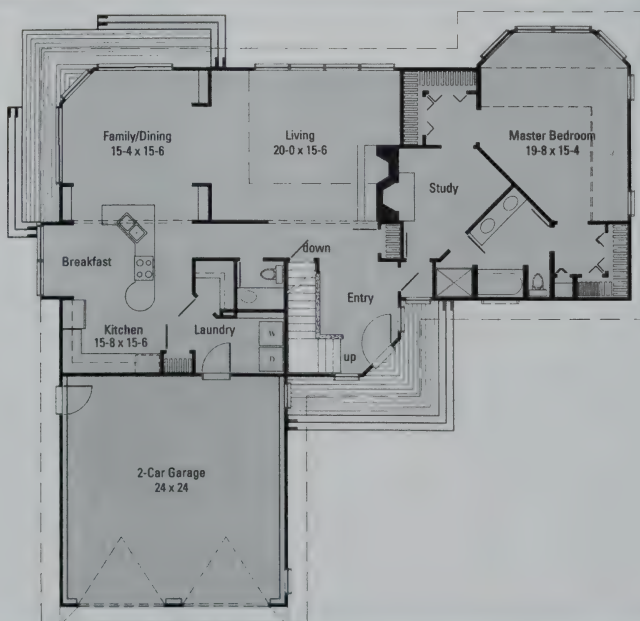
1990s

Annapolis
2,496 square feet
3 bedrooms

© 1995 Deck House Inc.



Upper level



Lower level

2000s

Coastal
3,684 square feet
4 bedrooms

(based on 2001 Dream House developed for HGTV and Coastal Living magazine)
 © 2003 Deck House Inc.



Upper level



Lower level

Construction Managers for Exceptional Clients

Institutional

Harvard University

Brown University

Boston Red Sox

Massachusetts Institute of Technology

Boston College

Trinity Church in the City of Boston



Mary Baker Eddy Library for the Betterment of Humanity
Wentz Architects, Inc.

Jonathan Hillier Photography

Restaurant/Retail

Apple Computer

Louis Vuitton

Chondl

The Cheesecake Factory

Exelion

Dixie's

Epstein Becker & Green, P.C.
CBT/Chiba Betman Teeland, Inc.



Legal Sea Foods - Kendall Square

Wentz Architects, Inc. / W&H Design Group

Lucy Chen Photography

Corporate

PricewaterhouseCoopers LLP

FleetBoston Financial Corporation

Polaroid Corporation

Boston Properties, Inc.

Equity Office Properties Trust

Millennium Partners



Lucy Chen Photography



Shawmut Design and Construction

560 Harrison Avenue Boston MA 02118

617 622 7000

shawmut.com

Five-star service.



Pella's exclusive reps ensure exact measurements, prompt quotes, on-time delivery — and a good night's sleep.

THE PELLA WINDOW AND DOOR STORE™

45 FONDI ROAD • HAVERHILL, MA • 978-373-2500

COMMERCIAL DIVISION • 978-521-7100

www.pella.com



VIEWED TO BE THE BEST.™

© 2003 PELLA CORPORATION

www.obrienandsons.com

Sometimes you need to look below the surface.

O'Brien and Sons have been providing site structures and components, and play and recreation elements built with materials designed to last through years of use and exposure to the elements, for the past 75 years.

Specifications and standards don't always tell the whole story. You want to maximize your investment and minimize the need for replacement. We stand by our products, and by our clients. We'll still be there long after the sale has been made. That's why it's important to look below the surface.

Find out what we're made of. Give us a call, or visit us on the web, and we'll show you what we've learned over the last 75 years.



You can stake your reputation on our reputation.



Elements For a Great Outdoors.™

93 West Street • P.O. Box 650 • Medfield, Massachusetts 02052-0650
508-359-4200 • 800-835-0056 • Fax: 508-359-2817

Big Happens

by Peter Kuttner FAIA



Big buildings, big traffic jams, big houses in the 'burbs. A lot of people are complaining about this burst of big in their daily lives, as the world literally begins to crowd them. Big seems to happen in the built environment for numerous reasons — economy of scale, critical mass, efficiency. But big also happens for reasons completely at odds with the end result.

Big is often the unintended result of small decisions made by individuals — people who are meeting a personal need or solving a particular problem or even altruistically trying to improve a condition. And because few of us are the unique individuals that we (and our mothers) believe ourselves to be, chances are that thousands of other people are making similar decisions. Collectively, our small decisions become big decisions. The only surprise is that we are surprised at the outcome.

Big Downtowns

In major cities, conventional wisdom decrees that towers scrape the sky because of the astronomical price of urban turf. However, one look at almost any big city reveals surface parking lots sidling up against high-rise structures — hardly an expected use if land is dear. Blame then turns to ego as a rationale for sky-high structures: big buildings are the misbegotten progeny of developers' greed and architects' arrogance. While that may be true of a few monster projects trying to trump each other in height or acreage, the preponderance of big buildings in cities comes from the desire to be where the action is.

The desire to be where the action is a prime example of the consequences of individual decisions. Executives

want the prestige, workers want the jobs, young people want the social scene. The more people want to be in a place, the more that place responds with growth. Today we look to density to give vitality to an urban place, and ultimately that translates into big buildings. The blessing is that we expect these large structures in a city.

Big Buildings

The desire to be where the action is also one reason why so many buildings seem to be getting fatter. Managers want to see their troops, the troops want to see each other, and everyone wants to be seen by the boss. The result? The large "floor-plate" — building floors that weigh in at a half-acre or more.

Of course, the action isn't confined to commercial office space. The same desire to be in the middle of things is driving fundamental changes in medical, academic, and research buildings that are growing to facilitate collaboration among teams and disciplines and to foster spontaneous interaction among colleagues.

More people working with more computers produce more heat and vapor. All this means bigger fans, cooling towers, and mechanical rooms. Moving larger volumes of air through buildings means greater floor heights to accommodate larger ductwork that must squeeze past sprinklers, lights, and cable trays.

Accommodating individual physical needs can also require more space, as accessibility codes influence bathroom layouts, aisle widths, and ramp areas. Of course, these additional space allocations are even more significant in small buildings than in big ones, where they represent a smaller percentage of the gross area.

It all adds up.

Big Universities

Anyone living or working in the Boston area knows that colleges and universities have been on a building spree and that the new buildings on campus bear little resemblance to the residential-scale structures that have traditionally defined New England colleges. Even if you have no personal connection to them, Harvard, MIT, Boston University, and Northeastern have been affecting your environment in a big way.

In fact, universities are among the best examples of the law of unintended consequences. The factors leading to ever-taller educational facilities have appeared incrementally, usually introduced by committed individuals trying to create a more effective and nurturing educational experience. These same folks are presumably among the most likely to lament the resulting loss in character and quality of campus life.

Lecture halls were one of the first things to go, detested by parents paying big tuition only to have their kids sleep in the back of an auditorium. Schools have replaced them with classrooms, but at a cost. Nothing beats an auditorium in accommodating students. The space per student doubles when they move into classrooms for a more personalized learning experience. Going one step further, the seminar requires yet more space, often with only 12-16 people sitting around a (big) table — nearly a 250 percent growth in equivalent floor area.

Computers are now essential tools in the classroom, but students need a place to put them. Traditional tablet-arm chairs are losing ground to continuous tables, usually 8-24 inches deep. Providing these tables and feeding power through a few key locations often means bolting the furniture to the floor, and a room loses flexibility in use and in scheduling. The result? Even more, and bigger, classrooms.

Rooms for residence halls — gone are tiny monasterial cells and tiny bathrooms. New dormitory buildings look like condo projects because they are competing for the attentions of individual 18-year-olds who on a single day in April will decide which college to attend based largely on perceived quality-of-life.

Big Houses

A lot has been written about McMansions and the tear-down phenomenon. The simple answer to why builders persist in this trend is “Because they can.” And why can they? Because of the unintended results of efforts by good-hearted, committed individuals trying to preserve their shared quality of life.

A good example is my own town of Winchester, Massachusetts, where the median size of a house is 2,500 square feet of livable area. At the top of the scale are houses that are only around 5,400 square feet (which cost three or four times as much as the median-sized house). Many assume our town's scale and character are the result of an effective zoning approach enacted in 1974. In fact, one of the top priorities of that rezoning effort was to make sure the new code didn't throw hundreds of homes instantly into massive noncompliance — surely a good intention. The result is an ordinance typical of many towns — with setbacks, maximum heights, maximum footprints, and minimum open-space requirements — that also accommodates the typically small, existing houses that were built close to property lines on small lots. But the reality is that almost anyone now can build a new house “as of right” that would be three times the size of the median house; a 10,000-square-foot lot could have a 7,500-square-foot house, much to the chagrin of its neighbors. And as property values have increased, builders have found that large luxury houses can be quite profitable.

Of course, the market for these huge houses — like all markets — is driven by individual choices and circumstances. And so the house is probably the best environment for understanding how and why we seem to be building bigger and bigger. Demographic and social shifts are one answer; a couple chooses a five-bedroom house in order to accommodate their new blended family. Work patterns are another; the two-income household might require two home-offices. Cheap technology is yet another; each kid wants a room big enough for a computer, television, and sound system.


But, as a house demonstrates, we need to move carefully in our embrace of ever more built space. Are the double-height entrance lobby, great room, living room, den, and playroom really necessary in one house? It's not hard to imagine that there are many homeowners who are secretly shocked at the cumulative effect of the many small decisions they've made.

Every action we take, every decision we make — however noble or ignoble — can lead to unintended results. Big happens because to some degree it is inevitable. But we can also measure individual choices against the yardstick of what we value most. And just as importantly, we can take the time to imagine the consequences. ■■■

Peter Kuttner FAIA is president of Cambridge Seven Associates in Cambridge, Massachusetts. He serves as secretary of the Winchester Planning Board and is the liaison to the Housing Partnership Board.



*Bringing Our
Architectural
Heritage Back
to Life...*



MUCKLE & ASSOCIATES, Inc.
www.muckleinc.com



**SOUTH COUNTY
POST & BEAM**



**Design / Build
Timber Frame Service
Available Nationwide**

Custom Home
Bar
Pavilion
Covered Bridge
Timber Frame and
Panel Enclosure System
Heavy Timber Trusses
with Traditional Joinery
or Steel Connectors
Timber Component
Commercial

521 Liberty Lane
West Kingston, RI 02891
pho: 800.471.8711
fax: 401.783.4499

info@SCPB.net
www.SCPB.net

A Full Service Timber Frame Company
Designing and Building Timber Frames Since 1976



Taiyuan Open Space Plan, Taiyuan, Taiwan

landscape architects
environmental planners

C R J : A

CAROL R. JOHNSON ASSOCIATES INC. 115 Broad Street Boston, MA 02110 t 617.896.2500 f 617.896.2340 www.crja.com

HORNER

Horner Millwork's
Architectural Services Group
offers:

- Cad Support
- CNC Technology
- Products on CD Rom
- Box Lunch Presentations
- AIA/CEU's

Serving Architects and
Builders since 1948.



Windows &
Doors

Kolbe & Kolbe

Cooper
stairworks
Custom
windows & doors

www.hornermillwork.com
massachusetts • rhode island • florida • georgia

windows • doors • kitchens • stairs 508-235-4265

FOCUS ON EXCELLENCE.
YOU DESERVE IT, AND OUR
BUSINESS DEPENDS ON IT.



At Vantage we strive to be more than a just a supplier of construction services. We pride ourselves on delivering projects on time, within budget, and as specified. And we believe our high rate of repeat business is a testament to our commitment to excellence. For more information call John Connor at 781-895-3270. or visit our website: www.vb-mc.com.

VANTAGE
BUILDERS, INC.
COMMERCIAL CONSTRUCTION



THE AMERICAN INSTITUTE OF ARCHITECTS

Learn | Celebrate | Dream

THE AIA 2004 NATIONAL CONVENTION AND
DESIGN EXPOSITION
McCOMICK PLACE | JUNE 10-12, 2004

Register online at www.aia.org



CHICAGO
4

Register Online: www.aia.org • 201 Hanger St., Suite 540, Hallowell, ME 02451 • F: 781.895.3270 • F: 781.895.3271

Mr. Big

Fred Salvucci talks
with George Thrush AIA

Fred Salvucci is a civil engineer and senior lecturer at MIT. He served as Secretary of Transportation of the Commonwealth of Massachusetts under Governor Michael Dukakis between 1975 and 1978 and again from 1983 to 1990. In that role, he oversaw much of the Commonwealth's transportation planning, including the Central Artery/Tunnel Project (the "Big Dig"). Other significant projects during his tenure included the Red Line extension, the Orange Line relocation, and strategic planning for

high-speed rail service between Boston and New York. More recently, he has been a consultant for transit systems in Buenos Aires, San Juan ("Tren Urbano") and Chicago. He received graduate and undergraduate degrees from MIT and was a Fulbright Scholar.

George Thrush AIA is the chair of the department of architecture at Northeastern University. He received degrees from the University of Tennessee and Harvard.



photo © Peter Vanden

Let's not confuse transportation infrastructure with mega-projects like convention centers. Transportation, both highway and transit systems, is a national need.

Fred Salvucci

GEORGE THRUSH: The Big Dig is leaving the space it's held in our collective imagination and is moving into the realm of reality. You are the person most associated with this project — you've shepherded it from the beginning — and it must be quite extraordinary to read every few weeks that yet another major piece has been completed. I have to ask, how do you feel?

FRED SALVUCCI: I feel really lucky. You don't have a right to expect that kind of luck, to work on something like this and then to see it actually happen. I've worked on this thing for 40 years. I've worked on Central Artery problems since 1963, right after I graduated from MIT. To see it coming to completion is really great. And this current moment is particularly exciting because enough of the original structure has been torn down that you can begin to see what this project is going to do for the city visually. It's incredibly exciting.

GEORGE THRUSH: You and all the planners and supporters of the Artery project foresaw a profound connection between urban design and the transformation of transportation infrastructure. The fruits of that are before us now. What do you think are some of the great successes?

FRED SALVUCCI: If I were to pick one, I would say the connection of Hanover Street, which hasn't yet happened but is now within reach, may be the most significant. That was the earliest Native American path to the ocean, before the Europeans got here, and it was severed by the Central Artery. And now that connection is going to be re-established. Oliver Street is another, and I don't think that's in anybody's consciousness yet. People can remember Hanover Street. Oliver Street disappeared at the same time, but it didn't have the same hold on their imaginations. Given the importance of the South Boston waterfront district, Oliver Street is going to catch people's attention. The ability to look down Broad Street and see Norm Leventhal's great arch at Rowes Wharf is also going to be wonderful. In my view, that's the best of the new buildings in Boston, and it's been hidden.

GEORGE THRUSH: What has worked out less well than you thought it would?

FRED SALVUCCI: The connection from Causeway Street to the walk over the dam — to Charlestown and the Navy Yard — is a concern. That hasn't had the focus it needs — it's an opportunity for the city to connect to the water in a way that is as great as the Rowes Wharf connection. The Jacobs brothers, who control the Fleet Center and North Station through Delaware North, plan to put a parking-garage ramp in the middle of it all, right where thousands of pedestrians are emerging from the commuter rail, possibly wanting to go over to the water shuttle. It's absurd. That was never contemplated in the plans. I don't think people have focused on that area enough to defend it against the thoughtless, incremental bad decisions that might happen there. I'm also worried about the area near South Station. I think that rebuilding the southbound South Station ramp is a big mistake. There's no need for a redundant southbound access there, but if it's built, it will be very heavily used, and it will interfere with what may be the busiest pedestrian path in the whole city — that stream of people going between South Station and the Financial District. There's a terrific opportunity to do something great there that is compromised by the current plan to put that ramp in, and further compromised by the vent building they've already built. Clearly, the engineers got way ahead of the urban designers. No one has really thought about connecting the pedestrian paths in that area or resolving the connections to the Fort Point Channel district. We could end up with an architectural zoo down there, where each individual piece has some logic but nothing fits into the broader context.

GEORGE THRUSH: It seems to me there have been two sequential urban-design concepts behind the Central Artery. The original argument — the killer argument that fired people's imaginations — was that it offered a chance to reconnect the city across this gash, that this big wound could be sutured across the grain. But as the focus turned

to the contiguous parcels that defined the project itself, its identity became more linear as opposed to cross-grained. And when people started talking about this as a singular opportunity for a linear park, the concept suddenly switched away from cross-grain stitching. That's not to say that good things can't come from both approaches, but that switch is probably one of the reasons for the conceptual confusion we see today over what we ought to do with the surface over the tunnels.

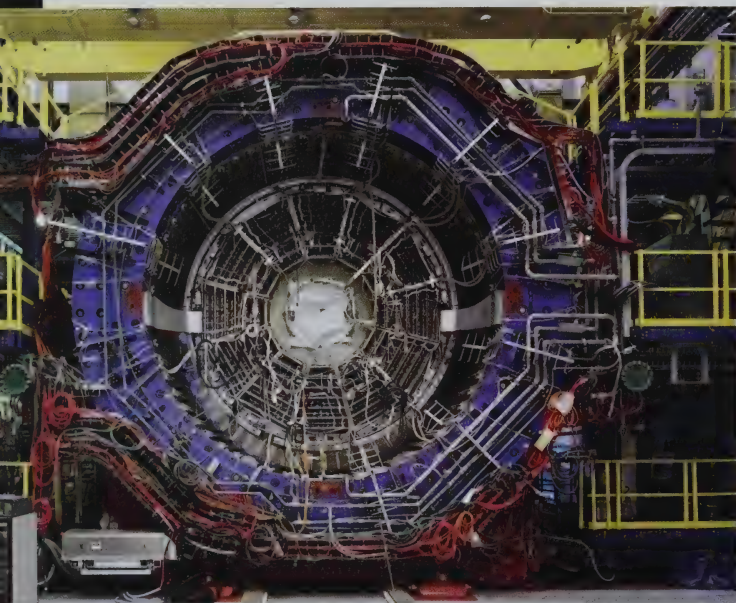


photo © Peter Vandewalker

Don't just rebuild, reinvent.
Reinvent the old infrastructure
to fit the world of 2050,
not 1950.

Fred Salvucci

FRED SALVUCCI: I think you're right on target with that observation. I would argue we ought to be able to do both, but that of the two, knitting the city together is far more important. It seems to me we've had over 100 years of history with the Metropolitan District Commission making the mistake of thinking only of the linear experience of open spaces and ignoring the connections to the adjacent communities. But I have to admit that the linear concept did contribute something important to the project. There was a point in the evolution of the project in the early '90s when a conspiracy of highway-oriented project engineers and a highway-oriented city traffic commissioner tried to widen the roads on top of the depressed artery, which would have given us another McGrath Highway. It was outrageous. The pedestrian-advocacy group Walk Boston really won that fight hands down. Part of winning the fight was designating the promenade the "Rose Kennedy Greenway." It was like a little bit of garlic or a crucifix to keep the vampires away.

GEORGE THRUSH: I remember thinking when I heard the name that any future conversations about whether or not it was going to be a linear park were forever moot.

FRED SALVUCCI: But if it were not for that, you'd have seen the traffic-engineer conspiracy succeed and put this outrageous McGrath Highway there. We were saved from a big mistake.

GEORGE THRUSH: The political and economic landscape has changed enormously since the depression of the Central Artery was first conceived. Alan Altshuler and David Luberoff have written a book about mega-projects that traces some of this history [*Mega-Projects: The Changing Politics of Urban Investment*; see review, page 49]. It confirms what I think most of us would imagine — that the era of gigantic, federally funded infrastructure projects is over. How do we address larger public issues — whether they have to do with air quality or simply expensive, shared infrastructure — in an era of "small government"?

FRED SALVUCCI: I think Altshuler and Luberoff are wrong, and I think the era of small government is a big mistake. I hope enough people around the country will see that. In the 1950s, President Eisenhower proposed increasing the gasoline tax to create a national system that had never existed before — the interstate highway

stem. That system is what ultimately funded the depression of the Central Artery. Imagine — Eisenhower's tax would be equivalent of over 50 cents a gallon today. He was a real tight-winger.

GEORGE THRUSH: A golfing, five-star left-winger.

FRED SALVUCCI: Right. As I've said a hundred times, the original idea of depressing the Artery came from Bill Reynolds, who is an incredibly inventive engineer. My contribution was to connect it to a funding mechanism. Massachusetts had built the Central Artery, Route 128, the Tobin Bridge, and the Mass Pike with its own money. No federal money. With the passage of the National Environmental Policy Act in 1969, I saw that it was now appropriate to look at interstate highways in a different way — through the lenses of environmental impact, urban design, even socioeconomic justice.

That change in circumstance was the underpinning of the Boston Transportation Planning Review that Alan Altshuler led in the early 1970s, a process that generated not just the Big Dig, but also the Southwest Corridor project and the circumferential transit plan that is now called the Urban Ring. I would argue that the Southwest Corridor project was the first federally funded project that truly embodied the spirit of the National Environmental Policy Act in terms of embracing environmental and socioeconomic issues. Of course, the people and the culture within the Federal Highway Administration hated the idea of taking their wonderful funding machine and using it for environmental purposes. They denigrated the Artery as an urban beautification project — as if we should be disqualified for making the city better instead of worse. We won that battle in 1976, but the Reagan administration foot-dragged the project. Our final Environmental Impact Study was filed in 1983, but they made us do another one, so we didn't get our approval until 1991.

Now, what has this got to do with the future? There are 30 urbanized areas in the United States with more than a million people. I will bet you that at least half of them have mega-project-type needs, things that look a lot like the Central Artery. The heart of the American economy is in these 30 urbanized areas. There are examples all over the country of places where the infrastructure is physically about to fall apart and has to be dealt with. They should all be looked at with the approach we used here, which is to say, don't just rebuild, reinvent. Reinvent the old infrastructure to meet the world of 2050, not 1950. What's lacking is an approach that says this is important and it's a national issue. It's not confuse transportation infrastructure with mega-projects like convention centers. Transportation — both highway and transit systems — is a national need. And if a national coalition can be developed around transportation, that's where the funding stream will be targeted. It is very difficult to do big things without a federal funding stream.

GEORGE THRUSH: This is such a crucial issue. It will affect the future of metropolitan areas for the next 50 years. When I speak at architecture schools around the country, the Big Dig usually comes up in conversation. One of the flip things that I say is, "Thank you very much. I really appreciate your helping us re-do our downtown, because we could never have afforded it ourselves." And we laugh. But there's an element of truth to this. To the extent that these kinds of projects are about transportation and urban revitalization, they are pushing questions about national, regional, and metropolitan needs and responsibilities. One of the great things that the Boston Transportation Planning Review did was to start the regionalism ball rolling. That's much easier to do in newer, post-Second World War cities, but it's been very hard in the incredibly atomized, Old World political arrangement we have here. We are only now starting to have a sense of regional responsibility. But let's look at the Urban Ring, which has a regional component to it. I would say that its strengths are in its potential as a development engine as much as in its transit opportunities.

FRED SALVUCCI: I would agree.

GEORGE THRUSH: And that's ultimately why the Urban Ring lends itself well to the new era of public-private economics. You can create a plan that allows for a large-scale development to generate funds that can support incremental transit improvements. Why is that crazy? Why would anyone say, "No, it must be federally funded"?

FRED SALVUCCI: I don't think it's crazy. In fact, I think it's necessary, because the federally funded projects aren't going to happen soon enough. It's going to take time to build that coalition. But I think ultimately you need federal funding to give staying power to these ideas. Let's take the Urban Ring as a very good case in point. We don't have many economic angels in this region. One of the few that we have is this incredible medical complex in the Longwood Avenue area, which would be one of the beneficiaries of the Urban Ring. Bragging about how we have this extraordinary resource isn't going to keep it here. If we don't take care of it and support it, it's going to go somewhere else. You can't love it and not spend any money on it, which is what we're trying to do now. At the same time, these hospitals, medical schools, and research facilities are mostly nonprofit. They're not in a position to fund their own infrastructure. We need at the very least to recognize that this is a public responsibility — it's very important to all of us that this enterprise continue to succeed. We need to nurture and support this activity, and that means treating these institutions fairly on issues like Medicaid and free care, and it means recognizing that they don't have the surplus to pay for infrastructure. The public sector has to step up to the plate and propose it.

GEORGE THRUSH: Why not the state? Why do you need federal involvement?

FRED SALVUCCI: You need the federal government at the table because parochialism is what kills you on these things. What tends to happen in that dynamic is the public sector "saves money" by building facilities that are short-sighted and cheap and that impose tremendous costs on their neighbors. Government never saves money. It transfers costs to everybody else. The real conservatives ought to be very nervous whenever people talk about running government as a business, because in the business world, it's fair game to stick

the other guy with your costs. You throw a pot of money into a metropolitan area, entirely under local control with no strings attached, and the political imperative is to chop it up into tiny pieces so that every village gets a little bit. You end up with a blade of grass per town, and you haven't accomplished a thing. Or you get the scenario where you know that you need to spend \$10 to get something done, but you end up having to spend \$90 more to satisfy all the constituents with marginally important additional projects, just to get the support you need. Federal money offers a defense against the raiders who want to come and grab a piece for their little pet project.



Dialogue is not a substitute
for action...the actions
that are needed now are
planning and design.

Fred Salvucci

photo: © Peter Vandenberg

GEORGE THRUSH: Federal money offers a discipline.

FRED SALVUCCI: Yes — a federal approach that makes all distinctions between local and regionally significant investments helps to discipline the local process. You want discipline at the local level. But that is very difficult in a democracy. We need national leadership that recognizes that there are some projects that are local in their nature that are also in the national interest. A successful medical complex in Boston is in the national interest. Helping Seattle keep its transit system is an investment in the national interest. But if you leave it to the state of Washington to solve that problem, every dollar that Seattle desperately needs is going to be spent by paying some piece of desert to satisfy some guy in the eastern part of the state. Without national leadership, we're going to waste a lot more money on unneeded infrastructure and we're not going to get the infrastructure we really do need. We're not at a good moment nationally. We need another left-winger like Eisenhower talking about raising taxes to invest in public infrastructure.

GEORGE THRUSH: Eisenhower kept his political views suppressed pretty successfully. Who knew he was such a radical?

FRED SALVUCCI: Actually, it was not a radical act. It is a very conservative act to recognize there's no free lunch. Eisenhower, who of course was a true conservative, had the guts to point at the interstate highway system and say, this is important, we need it, and we're going to pay for it. We're not going to get that kind of leadership today if we don't begin that dialogue with other people. But dialogue is not a substitute for action. We do need to take action, but the actions that are needed now are planning and design. We've got to be ready with plans, so when our discussion pays off eventually, and I believe it will, we won't be left behind because we didn't have the foresight to get ourselves up to the starting line.

GEORGE THRUSH: I absolutely agree with that. In the wake of the successes of the Central Artery project, I'm astonished that there isn't more of a will at the state level to plan the next projects and start building the constituency for them.

FRED SALVUCCI: Just because something is logical doesn't mean it will happen by itself. For example, the current plan for the Urban Ring ignores Harvard and that huge empty acreage in Allston that it's going to develop. Here's the vision? Places like Harvard and MIT that have planning schools ought to be ashamed of themselves for not being at the table in a positive way.

GEORGE THRUSH: There's a huge disparity in the time it takes for all this, from planning, to funding, to developing constituencies, to the subsequent development.

FRED SALVUCCI: We would be building the Silver Line now and the hardhats coming off the Central Artery project would have a job to go to if the planning had taken place when it should have. Unfortunately, it didn't, so we've now got to do catch-up on the planning and design side.

GEORGE THRUSH: Fair enough. But you'd have to agree that we actually have been very good, under your tenure and others, at enhancing public transit in a lot of areas. Not to say that there isn't room for improvement. But I must say I'm impressed that the state is starting to pay attention to the relationship between transit and development. Building more housing near transit is something we need to do.

FRED SALVUCCI: Yes. That's unquestionably a big contribution. But the biggest threat facing this economy is the idea air-bubble that's been created in the system. If the federal government came today with a 10 billion-dollar check, saying, "Here, we love you. Spend it in good health," we'd build a bunch of swimming pools in every neighborhood because we wouldn't know what else to do with it. We'd be looking for low-engineering, quick-fix ways to throw the money around because we don't have a plan for how to use it strategically. It doesn't cost a lot of money to develop that strategic plan. We're playing by federal transportation administration rules that say you can only look at one transit project at a time. Excuse me, did Boston do that in 1897 when it built the first subway in the United States? In a decade, we had the Green Line, the Red Line, the Blue Line, and the Orange Line all built and in operation. That's where we need to be. The Silver Line is great and we need it. The Urban Ring is great and we need it. The Blue Line extension in both directions is great and we need it. Why are we picking which one we'll study? Let's look at them all, figure out what easements we need to make sure people don't get in the way, and develop the funding strategies. I'm hearing people who are advocates for the Urban Ring worry that the Blue Line constituents might get there first. We can't pit one against the other. If it gets divisive, if people think it's a limited pie so they have to cut the other guy's piece down, we're guaranteed to fail. We've got to get all these coalitions working together to figure out how to make all these projects happen. We've got to fix that air bubble, but we simultaneously need to participate in the national dialogue so that when our plans are done, there will be money to implement them.

GEORGE THRUSH: I sense that there are more people today who are pushing these kinds of strategic regional strategies.

FRED SALVUCCI: I'll give credit to the Boston Society of Architects for its work on this. You have to create ideas and launch them so that politicians can respond to them. If there are no ideas, there's nothing for the politicians to do. We can curse the darkness or light a candle. ■■■

I could hear my daughter chatting away happily to herself when the phrase “the baby in the tiny shoe” caught my attention. We had recently been reading *Thumbelina*, so I wasn’t completely surprised by her train of thought. But I was startled by the power of the image and how it had captured the imagination of a four-year-old. Exquisitely diminutive, delicate, and coveted — all the things I was brought up to associate with smallness. As my father liked to remind me on just about any gift-giving occasion, “good things come in small packages.” So for me, big has never meant better.

My own fascination with small things started early, with the activities many children enjoy. Hiding under the table, squeezing myself into packing boxes, playing for hours with the dollhouse and the mice that peopled it. On troubled occasions I found myself spending time in my closet, as if I could draw on the small space around me for comfort.

Although these were undoubtedly the reactions of a child, they were also propelled by the sense that our house was too big. It only emphasized my loneliness and small stature. Before I ever even thought of pursuing a design education, I had already learned about the relationship between scale and point of view. As the song from *Sesame Street* makes clear, “Oh, the big becomes the little if you step back a bit. That’s about the size of it.”

Now, as an adult, I am all too aware of space as a physical manifestation of rank and order. Big houses are prized by many as status symbols; at work, the location and size of assigned workspaces function as a closely watched manifestation of rank within a hierarchy.

Big exists only in contrast to little. As those endlessly nesting Russian dolls illustrate, scale is, above all else, relative. Our earth, once so large as to seem almost tantamount to the universe, now seems small. Instant messages and e-mail let us communicate with people in Japan as easily as we once talked to friends in Milwaukee. Planes zip across time zones. The advances in astronomy increasingly indicate what a tiny point in the universe our planet is.

As my design sensibilities matured, I became increasingly aware of gender differences in the understanding of scale. While I’m not keen on distinctions made along simplistic gender lines, I’ve also learned that it is naïve to ignore the many differences in sensibility and approach between

Two Views:

by Katharine Davidge

men and women. Men, given their notable preoccupation with size, frequently appear to be trying to achieve bigger monuments; societies, by way of their male leaders, created the pyramids. Women, with their presumed greater interest in interpersonal relationships and family, have traditionally focused more on domestic environments. The Thorne Rooms at the Art Institute of Chicago — 68 miniature models of historical European and American rooms designed by one woman in the 1930s — are an obvious example, but their continuing popularity illustrates the fascination of the small. Tiny, incredibly realistic worlds exist behind glass. One is quickly drawn in to an experience of altered perception, imagining what it is to be tiny in a world of giants.

Using our imaginations to project ourselves into another world — be it a tiny shoe, a miniature room, or some far galaxy — leads us to the realization that the starting point for an understanding of scale is the human body. Other cultures have created enduring works of beauty based on this knowledge: the famed Ryōan-ji garden in Kyoto is an enclosed space that presents a contemplative journey beginning with the human scale.

Small children begin life with a fascination with their bodies; over the next two decades, their changing size coincides with a changing perception of their literal as well as figurative place in the world. As we encourage them to explore the life of the mind, we frequently allow them to lose their acquired knowledge of what it means to be a physical being in a physical world. A physical being in a physical world takes delight in the small. ■■



Katharine Davidge, a regional planner at the Massachusetts Division of Urban Parks and Recreation, writes on design.

Sizing Things Up

by Tamara Roy AIA

When Neil Armstrong stepped out onto the moon's surface nearly 40 years ago, he was struck not only by one astounding sight, but two: that of the moon's powdery emptiness, and of the earth's swirling, small roundness. His first words — among the most famous of the 20th century — eloquently made the connection between two different scales, a jump from “man” to “mankind” that compelled us to contemplate ourselves from a greater distance.

That concept seems rooted in that era. Just one year before, Charles and Ray Eames produced the now-classic short film *Powers of Ten*. It was a play on the zoom lens, where each photographic frame captured an image at a scale 10 times greater than the one before, starting with a picnic blanket in a park and moving to a neighborhood, a city, a land mass, to the globe and finally, the universe. When the lens zoomed back down past the picnic blanket, the images similarly decreased in scale by the same factor of ten. Looking at a man's hand, zooming on into his cells, you could feel the vastness between the atoms that in an uncanny way resembled planetary space. The film was a beautiful way to show how changing scale also changes perception, demonstrating that we are all related, that even the smallest buzzing insect plays a role in the cosmos.

If we consider the simple sphere that Neil Armstrong saw and the billions of people on the ground that he knew to be there (but couldn't see), we might ponder all the incremental scales between global and individual. The efforts of an individual might be insignificant; combined with others, they can make a difference at a global scale. But if we believe we can have an

effect, what kind of world do we want to be working toward?

Today, 40 years after the moonwalk, we approach big ideas with tentativeness and cynicism. The environmental movement, invigorated by a global consciousness, has shown us that small, incremental “mistakes” add up to nasty world problems such as pollution, global warming, endangered species, water shortages, and famine. Yet the movement is only beginning to address how *we* might change, primarily at the micro scale. If we each divide our trash into paper and plastic and reduce the emissions from our 2.2 cars, will that be enough to compensate for our culture of wastefulness and short-sightedness? Will it save *us* from becoming an endangered species? Will environmentalism alone improve our quality of life?

It takes a Big Idea — such as environmentalism — to fill the gaps in scale from infinitesimal to huge. Big Ideas are always one or two scales up from where we are. Big Ideas set forth positive goals that we can work toward. Big Ideas organize the small efforts of individuals, allowing each of us to accomplish more than we ever could alone.

BIG is bold.
BIG is difficult.
BIG is a masterplan for our future.
BIG is not about me or you — it's about us.
BIG is about stretching our imaginations.

We need to start talking — loudly — about the kinds of houses, neighborhoods, cities, regions, countries, and world we want to inhabit in the next 10, 20, 30, and 100 years. As *Powers of Ten* expressed so simply, each time we make a jump in scale, we allow ourselves to think in more comprehensive terms. The focus changes from short-term wants to long-term needs. Let's use our voices to define our collective goals and make plans at every scale to implement them. Without Big Ideas, our small-scale endeavors will continue to compound without direction or purpose.

We also need to push our leaders to think big, act big and, most important, hope big. If they can't do it, let's find new ones who can, and invest them with the power to zoom out far enough to see ourselves anew, from the picnic blanket to the moon. ■■■

photo: Bob Nasson



Tamara M. Roy AIA is a practicing architect and urban designer in Boston with the firm Von Grossmann & Company. She also teaches design at Northeastern University.

A GEM OF AN IDEA



The Gemstone Collection

EXCLUSIVELY FROM CLAYTON BLOCK

The environmental benefits of recycled materials, the durability of masonry, and the versatility of architectural polished block come together in the new Gemstone Collection from Clayton Block. Engineered for use in virtually any indoor or outdoor application, Gemstone Collection units have a rich, terrazzo-like finish and are available in a variety of shapes and sizes. You can always count on Clayton Block technology for cost-effective masonry solutions that transform your creative ideas into perfect projects!

Available in both arctic and warm-tone units—with Emerald, Sapphire, Topaz or Opal highlights—in two distinct finishes.



New Jersey Chapter

For more information,
click or call Clayton today.

1-888-452-9348

www.claytonco.com

P.O. Box 3015 • Lakewood, NJ 08701

**Locations throughout
New Jersey to serve you**



Covering the Issues

Periodical roundup

by Gretchen Schneider, Assoc. AIA

Make me higher... "Only what we build takes us from what we feel to what we hope." So concludes Adam Opnik in "Higher and Higher" (*The New Yorker*, December 15, 2003), in which he reviews Neal Ascherson's *Higher*, Guy Nordenson's *Tall Buildings*, and Daniel Okrent's *Great Fortune*. The piece is less book review and more a delightful meandering on why we have tall buildings and why we like them. Opnik quotes W.H. Auden and Virginia Woolf, corrects Ayn Rand, and declares that "Rem Koolhaas is now being delirious in Beijing." Throughout, he seamlessly blends architectural critique, cultural commentary, and everyday observation. ("The difference between wealthy families who feel they could build a building to keep the people happy and wealthy families who feel they should build a bunker to keep the people out is all the difference in the world.") As he shows, the biggest collective revelation from these books is how undramatic the skyscraper stories really were. Once engineers figured out that a concrete cage could hold lots of weight, the rest was just repetition.

Where are they now?...What's Philip Johnson up to these days? According to the photo in January's *Unity Fair*, the 97-year-old recent retiree is playing lifeguard in the Glass House. With succinct text by Matt Tyrnauer and stunning portrait photos by Todd Kerler, "Modern Masters" includes a dozen living legends of Modernism, such as landscape architect Ian Kenton, space planner and furniture creator Lawrence Knoll Bassett, former CBS chief and client extraordinaire Frank Stanton, visionary patron Phyllis Lambert, and Corbusier crony Oscar Niemeyer. These are people who changed America's aesthetic face and the role of design in our daily 20th-century lives. As Tyrnauer writes, they were part of "the only world design movement in history" and their cumulative life is now over 1,000.

Timing your way... What do you do if you break your leg sliding into third base at the community softball game? If your daughter doesn't make the soccer team? If emergency-room doctors treat car-crash victims before your own little bump? Sue! In "Civil Wars" (*Newsweek*, December 15, 2003), writers Matt Taylor, Jr. and Evan Thomas show that we are

a nation of lawsuits. Ministers won't hug grieving parishioners, teachers can't discipline unruly students. Taylor and Thomas paint a dire portrait of professionals who are changing their practices because they are afraid of lawsuits. To think of every student or patient or client as a potential litigant is an absurd way to practice, but that's exactly where this \$200-billion-per-year trend is leading us. This sobering discussion of how our current "litigation nation" increasingly affects the professions does not mention architects or contractors. Probably because the writers ran out of time. So, sue 'em.

New kid on the block... A new architecture mag is here and it's great. At last available on newsstands (I found mine in Albuquerque), *The Next American City* is understated and thoughtful, offering a fresh perspective. Its tone is best described by what it's not: it's not sarcastic, "hip," preachy, or slick. Mostly lacking overly predictable liberal politics and hyper-intellectualized, pseudo-architecturalized jargon, it's a serious entry on the scene. Welcome.

Broaden your horizons... For those seeking hipness and a little graphic gloss, our non-American counterparts have contributed much to our newsstands lately. *POL Oxygen* hails from Australia, *Contemporary* from London, and *Azure* from our neighbor to the north (this beautiful publication is arguably the most substantive of the three). Aimed toward the artistically inclined (and toward those who wish they were), each publication promises a mix of multi-media art, architecture, and design. Similarities in content and spirit abound: each is decidedly global and current, with sophisticated photography and a healthy dose of humor. This mindset starts with each cover. *Azure's* cover dude is laughing, *Oxygen's* front is painted in a dreamy seascape (immediately followed by a pregnant Mona Lisa "photo essay" before the editor's note), and *Contemporary* features an upside-down rugby player — what's not to like? Ironically their high-style worldliness makes these magazines rather predictable, but they are still a very pleasant way to spend a Sunday afternoon. ■■■

Gretchen Schneider, Assoc. AIA, teaches the architecture studios at Smith College and maintains a practice in Boston.





places
people design

COPLEY WOLFF Design Group
landscape architects and planners tel 617.654.9000 www.copley-wolff.com

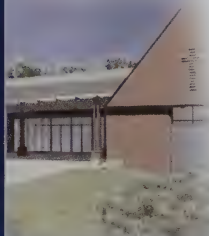
Dudley Town Common, Roxbury, MA, photo by Anton Grassl

INTEGRATED BUILDERS

From the Ground-Up



Integrated Builders breaks ground for the new, 24,000 square foot middle school near the scenic Narragansett Bay in Portsmouth, Rhode Island.



Pharm-Eco Laboratories Devens, MA	160,000 SF
Depuy/Johnson & Johnson Raynham, MA	40,000 SF
Control Delivery Watertown, MA	40,000 SF
Central Place Apartments Malden, MA	75,000 SF
Black Rock Golf Community Hingham, MA	52,000 SF
Clair Mercedes Westwood, MA	60,000 SF
Winchester Place Condominiums Winchester, MA	37,000 SF
Clair Honda West Roxbury, MA	35,000 SF
St. Philomena Middle School Portsmouth, RI	24,000 SF



1515 Washington Street,
Braintree, Massachusetts 02184
Phone (781) 356-3838
www.integratedbuilders.com

Charles Webb



Our Richardson Collection includes sofas, chairs, loveseat and ottoman, with the option of down cushions. Choose from our wide variety of handsome designer fabrics.

Charles Webb designs and builds solidly-crafted, elegant furniture with classic lines and timeless appeal. We create these hardwood and upholstered pieces right in our Somerville, MA workshop. Visit or call for a free color catalog.

Harvard Square:
6 Story Street
Cambridge, MA 617 547-2100
Hours: Mon-Sat 10-6, Sun 1-5

Factory & Showroom:
51 McGrath Hwy. (Rt. 28), Somerville MA
(1/4 mi. outbound from Museum of Science)
617-776-7100 Hours: Mon-Sat 9-4

www.charleswebbdesigns.com

Dreams to scale...



South Boston Competition



GPI
models

a Marino Graphics Inc., Co.

79 Prospect St. Somerville MA 02143
617.628.1900 www.gpimodels.com



A Projector For Every Room

Christie offers display solutions for every application and budget. Our wide variety of display technologies includes digital cinema, DLPTM and LCD projectors, rear screen projection modules and cubes, wall display controllers, plasma displays and more.

HB Communications has your Christie products. From production studios to meeting rooms and stadiums, HB can fulfill your needs. For the past 57 years, HB has been the Northeast's leading provider of Audio Video products, support and integration. As an authorized dealer and service center for 350 manufacturers, HB has a reputation for unparalleled support and service.

Discover the difference.

Call HB Communications and we will help you find the right display solution for your next room.

Toll free 877-HBforAV (877.423.6728)



HB COMMUNICATIONS
INC.

www.hbcommunications.com
Toll free phone: 877.423.6728

CHRISTIE

Project. Present. Perform.

Copyright 2003 Christie Digital Systems, Inc. All rights reserved.
All brand names and product names are trademarks, registered trademarks or tradenames of their respective holders.

www.christiedigital.com

Books



The Big House: A Century in the Life of an American Summer Home

by George Howe Colt

Scribner, 2003

Reviewed by
Joan Wickersham

The first generation makes the money and builds the big house, the second lives in it, the third struggles to hold onto it, and the fourth reluctantly lets it go. It's a classic pattern — and in the hands of George Colt, it becomes a poignant, original, and profound mix of family memoir and social history.

"Home is the one place that will be in your bones forever," writes Colt of his family's old summer house on Cape Cod, an eccentric ballooning structure built in 1903 on the shore of Buzzards Bay. Designed by an amateur (a great-great uncle who "never quite found his niche"), the house has eelgrass insulation and a 40-foot-high roof pitched so steeply that the Colts consistently had trouble finding workmen brave enough to repair it.

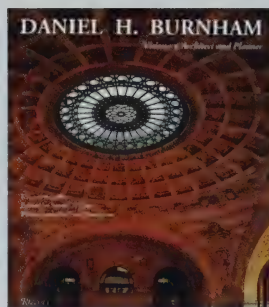
The halls are lined with family pictures, the shelves full of books read by five generations of Colts on rainy days. The barn walls are hung with taped, faded silhouettes of fish caught in the bay by long-dead aunts, or children long since grown up. There are mismatched checkers sets and incomplete decks of cards, which no one would dream of throwing out. Colt perfectly nails the old-Boston air of thrift-worn, shabby

magnificence: "Nearly half of the house's sixty-seven windows have broken sash cords; various among them are propped with a wooden coat hanger, a piece of driftwood, a can of tennis balls, a small log, Ned Atkinson's mahogany-knobbed cane..."

This detailed evocation of the house and what it's like to live there — to *belong* there — is threaded with family portraits: Colt's grandfather, a gallant raconteur who never quite lived up to his early brilliance at St. Paul's and Harvard. His grandmother, fragile, perfumed, concerned with social justice, disconcertingly forthright about her psychiatric hospitalizations. His graceful aunt Sandy, whose death from leukemia at age 28 quietly devastated the family. These personal stories are revealing but discreet — Colt is interested in honest exploration, rather than mere exposure. And unlike *Buddenbrooks*, say, to mention another story of a declining fortune, *The Big House* isn't about a deepening sense of rot in the family. The younger generations aren't any more befuddled or corrupt than the old. They just don't have enough money.

But that fact — the relative lack of money — is fatal, in terms of hanging onto the Big House. From its opening pages, when Colt and his wife and children arrive to spend what will probably be their last August at the Big House, the book is haunted by impending loss. Knowing that the house must be sold turns that final summer, and the book, into a series of aching paradoxes. Colt is losing the house, but he is also preserving it, sentence by sentence. And the reader, who never possessed the house, acquires it and loses it at the same time.

Joan Wickersham is the author of *The Paper Anniversary* (Viking) and is finishing a new novel. She lives in Cambridge, Massachusetts.



Daniel H. Burnham: Visionary Architect and Planner

by Kristen Schaffer
photographs by Paul Rocheleau

Rizzoli, 2003

Reviewed by
Larissa V. Brown AICP

Famous for his exhortation to "make no little plans," Daniel Burnham has an ambiguous and contradictory place in the history of planning and architecture. The first book on Burnham in 30 years, this lavishly illustrated study examines Burnham's interrelated achievements as a planner, an architect, and a businessman.

A father of the modern skyscraper, Burnham is often dismissed as a designer because his partners were responsible for the façades and ornamentation of his firm's buildings. But he was a master of the interior planning of skyscrapers, with a "positive genius for making buildings yield revenue" and for persuading clients of the economic advantages of investing in aesthetic appearance. At the same time, Burnham the planner has been criticized as too focused on the City Beautiful and that movement's romantic urban idealism rather than on the "city practical" or the "city organic." Yet his plans also emphasized the critical role of road, rail, and streetcar networks as the arteries of the commercial metropolis. His championing of the Beaux-Arts style after he organized the 1893 Columbian World Exposition site and came under the influence of Charles Follen McKim consigned him for many years to the architectural dustbin reserved for those who were not recognized progenitors of Modernism.

Schaffer argues that Burnham's planning and business skills combined with his romantic commitment to idealized beauty and his ethic of public service to influence his life's work. His planning skill was as evident in the high functionality of his firm's buildings as it was in his 1906 plan for Chicago. He saw commercial buildings as ornaments for the city and believed that the public realm — parks, cultural institutions and civic centers — should provide an aesthetic uplift to city dwellers of all classes. But the strength of his vision for the city might have languished had it not been matched by his strong will and organizational leadership, which allowed him to turn vision into accomplishment. At the time of his death in 1912, he presided over a modern architectural practice with 180 employees.

The book contains many rich and beautiful photographs by Paul Rocheleau of the office buildings, department stores, train stations, and civic spaces designed by Burnham's firm for cities such as Chicago, Pittsburgh, Cincinnati, Cleveland, and New York. Although the book also contains some floor plans, as well as a limited number of city plans, ironically many of the photos emphasize those parts of the buildings where Burnham's personal contribution was less direct — the buildings' surfaces and ornamentation. Neither a detailed scholarly monograph nor simply a coffee-table book, this volume helps us understand the interrelated legacy of commercial and civic urban fabric that Burnham left us. Organized, practical, and financially successful, Burnham was also the man who wrote, "We need to dream more and not be ashamed of dreaming."

Larissa V. Brown AICP is a principal of Community Design Partnership in Boston and is the director of the BSA's Civic Initiative program.

Mega-Projects: The Changing Politics of Urban Public Investment

Alan Altshuler and
David Luberoff

Brookings Institution Press
and Lincoln Institute
of Land Policy, 2003

Reviewed by
Hubert Murray AIA, RIBA

Altshuler and Luberoff define mega-projects as "initiatives that are physical, very expensive and public," a description that surely applies to Boston's Central Artery/Tunnel, its massive complex of tunnels and bridges, on which we must have spent as many citizen-meeting hours as construction dollars: \$6 billion at last count.

Mega-Projects is about much more than the Central Artery, however, with a wider scope in time, project type, and political context. In this broad analysis of recent urban public investment, the authors define four main eras: the pre-1950s in which cities received little federal investment from higher levels of government; the "great mega-project era" from 1950 to the mid-'60s, characterized most notoriously by the federally funded housing and highway programs and resulting urban clearances known as "urban renewal"; an "era of transition" from the mid-'60s to the early '70s characterized by increasing political and environmental awareness expressed by public opposition to top-down, large-scale planning projects; and finally, the era of "do no harm" from the mid-'70s to the present, an institutional response to the public opposition of the earlier period. The '80s era is characterized by mitigation measures and *quid pro quos* incorporated into project proposals, a post-recession economy of community benefits traded for project endorsements.

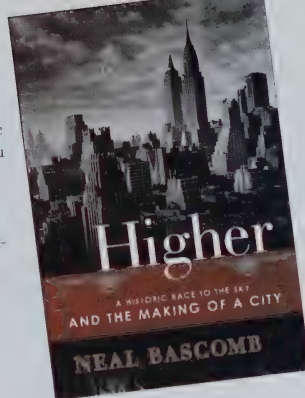
The range of projects includes highways, airports, and rail transit facilities throughout the country. In addition to these federally funded mega-projects, the authors also discuss new urban investments of a more "head and circus" variety: the convention centers, sports facilities,

and festival malls that have become the necessary ingredients in a menu offered by cities competing for "visitor dollars." Absent from this study, however, though very much *au courant* in "smart" cities competing for a young upwardly mobile population, is the rash of cultural centers springing up all over, many of them "physical, very expensive and public."

As with a novel in which one recognizes oneself in one of the characters, this survey of politics and projects can be read as a history of Boston from Mayor Collins to Mayor Menino. The striking aspect of the narrative, and perhaps the comfort, is that readers from Seattle, Denver, Atlanta — or any number of other American cities — might similarly recognize their own urban histories in its pages.

The prognosis for urban investment in the current era is mixed, given the federal deficit, the vastly increased expenditure on the military, and the growing practice of distributing block grants to cash-strapped states and cities whose politicians cannot see beyond the next election. This is a recipe for short-term crisis management at the expense of long-term vision. Guided by Altshuler and Luberoff's excellent analytical survey, we can see that it is also a quick trip backward to the pre-1950 era of urban self-reliance.

Hubert Murray AIA, RIBA is the principal of Hubert Murray Architect + Planner in Cambridge, Massachusetts.



Higher: A Historic Race to the Sky and the Making of a City

by Neal Bascomb

Doubleday, 2003

Reviewed by
Steven Cecil AIA, ASLA

Read this book. It is a riveting and sophisticated tale of an era of unrestrained skyscraper madness.

Neal Bascomb's *Higher* chronicles the architectural and business rivalries that spawned the race to design, finance and construct the world's tallest buildings in New York as the Great Depression approached.

The story first focuses on the competition between the teams that created the Manhattan Company Building on Wall Street and the Chrysler Building in Midtown. The race pitted Craig Severance against William Van Alen. Former partners, they had built a successful architectural firm upon the classic combination of a skillful businessman (Severance) and gifted designer (Van Alen). Their bitter split in 1924 over income and credit for the firm's successes fueled the drive to outmaneuver each other in the design of the tallest skyscraper.

Severance's client was George Ohstrom, the "Boy Wonder" of Wall Street who had compiled an immense fortune through luck and determination. In 1929, the 34-year old speculator launched the Manhattan Company Building project and continually revised the building as it was under construction to outpace the height of the rising Chrysler Building. The building was finally completed with great efficiency and little inspiration.

Auto-baron Walter Chrysler simultaneously engaged Van Alen to build his own homage to industry. Equally competitive, the Chrysler Building team secretly designed and built the final 185-foot tall spire within the core of the tower. Carefully hoisted from within to crown the building's distinctive top, the spire was revealed when the Manhattan Company Building could no longer be revised. At 1,045 feet, the Chrysler Building topped even the Eiffel Tower.

But the Empire State Building was already rising from its massive foundations to claim the "tallest" label, even as the Chrysler Building opened for business. The last great skyscraper of the era was the product of such characters as John Raskob (a former director of General Motors and a Chrysler rival) and former Governor Al Smith, just back from his unsuccessful bid for the presidency. Despite its completion in record time, the Empire State Building, designed by Shreve, Lamb & Harmon, lost the larger race against the financial collapse of the city and nation when it opened its doors on May 1, 1931. Mired in losses, it did not return any profit for 17 years.

Bascomb uses the skyscraper race to sketch profiles of the extraordinary individuals who were involved in these projects as though they were demigods and mortals caught in a Greek tragedy — thriving in an era of prosperity and optimism, they were each caught in a cycle of ambition until they were ultimately overwhelmed by the calamity of the Great Depression. All that remains are three monuments to the self-confident capitalism of the 1920s, competitors that have long been outdistanced in the continuing race to the sky.

Steven Cecil AIA, ASLA is a principal of The Cecil Group in Boston.

As a service to our readers, the BSA typically adds books reviewed in these pages to the BSA online book-store at: www.architects.org/store.

Forget rolling the dice.



DAKOTA
DesignStaff

Draw from the Best!

BSA Dakota DesignStaff
A BSA Related Staffing Service

Dakota DesignStaff
delivers winning
A/E Staffing Solutions
every time.

Our staff are screened by a registered, practicing architect who personally interviews each candidate including portfolio review, hands-on CAD testing and reference checks. All staff are fully insured for liability and workers comp, and we cover all payroll taxes and benefits.

To learn more, visit our web site
at www.dakotadesignstaff.com
or call 978-371-0530.

Setting the Standard



Elegantly simple
lighting solutions for
simply elegant results

manufactured
by Litelab Corp.
800/238-4120
specs@litelab.com

Represented in the
Boston area by



The Reflex Lighting Group

617/269-4510 info@reflexlighting.com

litelab

specs for this fixture (and others) at: http://www.litelab.com/document_166.htm

Daigle

www.daigleengineers.com

Structural
Engineering
Solutions

books

AIA documents

gifts

**BOSTON
SOCIETY
OF
ARCHITECTS**

STORE.architects.org

American Institute of Architects	www.aia.org	35
Arclinea Boston	www.arclineaboston.com	inside front cover
Boston Architectural Center	www.the-bac.edu	18
Boston Society of Architects	www.architects.org	50
Brockway-Smith Company	www.brosco.com	25
Cambridge Seven Associates, Inc.	www.c7a.com	4
Campbell McCabe, Inc.	www.cmiahc.com	6
Clayton Block	www.claytonco.com	44
Connolly & Co. Timber Frame Homes	www.connollytimberframes.com	24
Copley Wolff Design Group	www.copley-wolff.com	46
Daigle Engineers, Inc.	www.daigleengineers.com	50
Dakota DesignStaff	www.dakotadesignstaff.com	50
Design Advantage	www.designadvantage.net	18
Erland Construction, Inc.	www.erland.com	24
C.E. Floyd Company, Inc.	www.cefloyd.com	18
Walter W. Fredrick Associates	www.merrittgraphics.com	18
GPI Models	www.gpimodels.com	46
HB Communications	www.hbcommunications.com	47
Horiuchi & Solien Landscape Architects	www.horiuchisolien.com	4
Horner Millwork	www.hornermillwork.com	35
Integrated Builders	www.integratedbuilders.com	46
International Masonry Institute	www.imiweb.org	19
Carol R. Johnson Associates, Inc.	www.crja.com	34
Last Millennium Arts	www.lastmilleniumarts.com	17
LiteLab Corp	www.litelab.com	50
lux lighting design	www.luxld.com	6
Marble and Granite, Inc.	www.marbleandgranite.com	24
Marvin Windows and Doors	www.awhastings.com	5
Muckle & Associates, Inc.	www.muckleinc.com	34
Pella Windows & Doors, Inc. of Boston	www.boston.pella.com	31
Phantom Screens/Reliable Products	www.phantomscreens.com	24
M.E. O'Brien	www.obrienandsons.com	31
Rider Hunt Levett & Bailey	www.riderhunt.com	4
Service Point	www.servicepointusa.com	17
Shawmut Design and Construction	www.shawmut.com	30
South County Post and Beam	www.scpb.net	34
Thoughtforms, Inc.	www.thoughtforms-corp.com	outside back cover
Tofias PC	www.tofias.com	4
Marc Truant & Associates, Inc.	www.mtruant.com	17
Vantage Builders, Inc.	www.vb-inc.com	35
Charles Webb/CI Design	www.charleswebbcidesigns.com	46
Wentworth Institute of Technology	www.wit.edu	7
Richard White Sons, Inc.	www.rwsons.com	6
Wood-Mode	www.wood-mode.com	inside back cover

Site Work

Websites of note

Building Big

www.pbs.org/wgbh/buildingbig

The companion site to David Macauley's *Building Big* series on WGBH. All sorts of interesting information and interactive tools. You might have stayed awake in Structures class if it had been this much fun.

Public Architecture

www.publicarchitecture.org

Some Big Ideas start small. Public Architecture offers a new model for architectural practice, one based on that old-fashioned idea of public service. Check out the "One Percent Solution" — a very big small idea.

Powers of Ten

www.powersoften.com and

micro.magnet.fsu.edu/primer/java/scienceopticsu/powersof10

Two sites devoted to the concepts explored in Charles and Ray Eames cult classic film *Powers of Ten* (see page 43). Thinking it's time to upgrade those flying toasters? Download a Powers of Ten screensaver.

The Big Issue

www.bigissue.com

The Big Issue is both a street magazine and an international movement, providing opportunities for people facing homelessness to help themselves.

Idea-A-Day

www.idea-a-day.com

Let's face it — coming up with Big Ideas isn't easy. It's hard work. So why not let other people do it for you? Idea-A-Day publishes a new idea every day — free for the taking. Search the archive and find the one that will bring you fame and make your fortune.

Fab Prefab — Modernist Prefab Dwellings

www.fabprefab.com

Here's a Big Idea, and if you want to get in on the latest Big Idea, click on "Container Bay" for examples of shipping containers as dwellings.

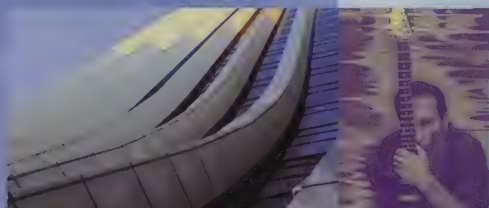
Carfree Cities

www.carfree.com

A Big Idea that's been around for a while — at least a couple millennia. This companion site to the book *Carfree Cities* offers prototypical examples from around the world.

We're always looking for intriguing websites, however small the connection to architecture. Send your candidates to: epadjen@architects.org.

Other Voices by Neil Henderson



Big Buildings

Buildings are an expression of the ambition of mankind. They reflect our lofty goals and the culture of our time, and serve as enduring monuments to all those things. They are like the mountain you climb “because it’s there” — we build taller, larger, and more intricately because we can. From Imhotep to I.M. Pei, architects have blended aesthetics and functionality to create works of stone and steel that serve to shelter, inspire, and sustain us.

Neil Henderson is a progressive-rock composer/musician who resides in West Texas. He was born in Worcester, Massachusetts.

“Big Buildings” is the title track from his CD *Big Buildings*, available from Saqqara Music Publishing (ASCAP), www.saqqararecords.com.

© 2002 Neil Henderson and Saqqara Records

Like the city, once so pretty, time’s had its way with me,
Feel the raindrops on your shoulders, or is that a tear for me?
Always somehow searching, we wait for a reply,
It always makes me stop and wonder why...

Big Buildings call to me,
I walk between them endlessly,
Their windows and their signs show me the way,

Another dim reflection, then up before the dawn,
Another chilly Cape Cod morning, then I’ll be gone,
Caught between the looking glass, along with honesty,
It only takes a while for us to see...

Big Buildings reaching out,
Some built by faith, some made from doubt,
Waiting for their time to fade away,
Big Buildings looking in,
While desperately they try to win,
Affections in a most peculiar way.

Big Buildings call to me,
I walk between them endlessly,
Their windows and their signs can light my way,
Big Buildings all alone,
Some made of flesh, some made of stone,
Some just decay, some grow stronger every day.



timeless. beauty.

Creating a kitchen your clients will love now and well into the future is a challenge. For inspiration, visit a Wood-Mode showroom. Experienced designers will help you create a lasting masterpiece for your clients.

And it's not just the look that will endure: the custom Wood-Mode cabinetry we offer is built using the highest quality materials and finishes. So the cabinets you specify will retain their beauty for years.

Visit a showroom and immerse yourself in the lasting beauty of our kitchens. Then meet with one of our design professionals and find out how we can work together to design the perfect kitchen.

Wood-Mode
FINE CUSTOM CABINETRY



Get inspired. Call a Wood-Mode Showroom and request a copy of *Portfolio*, an indispensable tool for architects and designers featuring 132 pages of breathtaking ideas for every room in the home.

Discover the value of a Wood-Mode partnership:

Adams Kitchens, Inc., Stoneham 781-438-5065

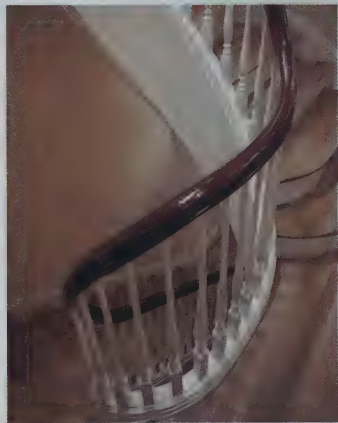
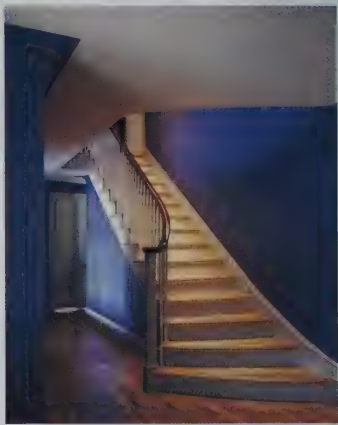
Designer Cabinetry, Newton 800-439-4549

Drake Cabinet & Remodeling, Co., Lexington 781-862-2250

Kitchen Center, Framingham 508-875-4004

Kitchen Concepts & Roomsapes, Inc., Norwell 781-878-6542

Kitchens & Baths, Norwood 781-255-1448



Thoughtforms 978-263-6019 www.thoughtforms-corp.com

Named 2003's National "Custom Builder of the Year" by *Custom Home Magazine*

ArchitectureBoston



Library
Boston Architectural Center



The Arclinea Collection



Introducing the newest member of the Arclinea Collection, the Convivium.

The kitchen represents a moment in the day for the pleasure of sharing food, conversation and company. Arclinea's newest kitchen, the Convivium, surpasses the classical concept of the modern kitchen by redesigning the organization—and personality—of the warmest and most enjoyable room in the home.

Come visit us at our **new Boston flagship showroom**, the first of its kind in the United States, and learn how Arclinea can revolutionize your clients' kitchen experience.

Convivium, kitchen from
The Arclinea Collection
designed and coordinated
by Antonio Citterio

Arclinea Boston
10 St. James Avenue
Boston, MA 02116
Tel: 617.357.9777 Fax: 617.357.9707
info@arclineaboston.com www.arclineaboston.com

Arclinea
tecnologia creativa

ArchitectureBoston

May/June 2004

Cape Cod

What's so special about the Cape? It's really not the unique place it's made out to be.

This is the shock of a close examination of Cape Cod. Many of us think of Cape Cod as vacationland — the place we turn to when the stresses and strains of daily life are getting us down. The Cape offers sanctuary, an escape from drudgery and pressure.

But the truth is that the Cape is a microcosm of many of the familiar woes of modern life. Traffic, sprawl, over-development, congestion, and pollution are all significant concerns. Residents worry about high cancer rates. Familiar landscapes and historic structures are threatened by rising property values. Affordable housing is scarce, and many year-round residents struggle to make ends meet. There are resentments between the have-nots and the have-lots. The arrival of many would-be Hamptons residents — who are dismayed by the changes in the eastern end of Long Island and are now setting their sights on the Cape — is seen as the approximate equivalent of the growing flocks of black-backed gulls — bigger and more aggressive newcomers with little regard for the native species that they drive out. It is only a small variation on familiar themes of identity, change, and loss.

Which is why even those who happily spend their summer vacations weeding their gardens and drinking beer on their own back porches should care about the Cape. The problems of the Cape are our problems. And increasingly, they are the problems that face many similarly fragile environments around the world, places so beautiful that we can't help loving them. The potential for tragedy comes if we can't help loving them to death.

Of course, there is indeed much that's very special about the Cape. The beauty of the land and sea, its maritime traditions, the handsome simplicity of its vernacular buildings, and the independent spirit of its citizens are all New England icons (even if its relatively warm waters and sandy beaches do suggest a delicious decadence to northern New Englanders used to cold water and unforgiving rocks). Cape Codders speak of their "villages" without affectation or artifice — these are place names for distinct communities within towns and within a region that the rest of us tend to see as a single entity.

And that may be what is most special about the Cape: that its many distinct communities have resolved to work together to safeguard their common future. The Cape Cod Commission, established in 1990 as a regional planning agency, is the most far-reaching attempt at regional governance in the Commonwealth of Massachusetts. The work of the Commission is not easy, and its actions are not universally popular. But we should all wish it success, lest some future teenager without an editor's sense of irony whines from the back seat of the family car headed south over the Sagamore Bridge: "What's so special about the Cape?"

* * *

Now in its seventh year, *ArchitectureBoston* is embarking on a series of changes that are intended to keep the magazine fresh and to expand our audience. Among the first to be implemented are new production and publishing procedures. This issue is therefore the last designed by Judy Kohn, whose elegant work has contributed so substantially to our success. A gifted graphic designer blessed with wit, precision, and a rare appreciation of the umlaut, she has been a partner in the creation of 30 issues of *ArchitectureBoston*. With friendship and appreciation, I wish her well.

Elizabeth S. Padjen FAIA
Editor

2 Letters to the Editor

■ Inventing Cape Cod

A roundtable discussion with:

Barry Bluestone
Jay Critchley
Jim Crocker
James Hadley AIA
Dan Hamilton
Mark Hammer AIA
Doreve Nicholaeff AIA
Elizabeth Padjen FAIA

20 A Place of Resort

by James C. O'Connell AICP, PhD

Two Views: Winds of Controversy

26 The case for a wind farm in Nantucket Sound
by Mark Rodgers

28 The case against a wind farm in
Nantucket Sound
by Audra Parker

34 Fear and Loathing in Woods Hole:

Building a Contemporary House
on Cape Cod
by Catherine Cramer

36 Revolution in the Dunes:

Modernism on the Outer Cape
by David Fixler AIA

40 All Together Now:

Planning a Common Future
Margo Fenn talks with
Randolph Jones AIA, AICP

46 Covering the Issues:

Periodical roundup
by Gretchen Schneider, Assoc. AIA

48 Books

51 Index to Advertisers

51 Site Work

Websites of note

52 Other Voices:

The Christmas Tree Shop
by Joseph P. Kahn

On the cover: Atlantic Cod



The Boston Society of Architects/AIA

Editorial Board

Wilson F. Pollock FAIA, Chair
Phyllis Andersen
Robert Brown IIDA, AIA
Bill Clegg IIDA
Leland Cott FAIA
Charles Euchner
John Fernandez
Tom Keane
Andrea Leers FAIA
Timothy D. Love AIA
Rachel Munn AIA
Hubert Murray AIA
Laura Solano
Jeff Stein AIA
Melvin Wesley
Joan Wickersham
J. Meesin Yoon

Officers

Brian Healy AIA
President
George Metzger AIA
Vice President
Jim Dunn CPA, Assoc. AIA
Treasurer
Deborah Fennick AIA
Secretary

ArchitectureBoston is published bimonthly by the Boston Society of Architects/AIA
52 Broad Street
Boston, MA 02109
Tel: 617-951-1433 x221
Fax: 617-951-0845
www.architects.org

ArchitectureBoston explores the ways that architecture influences and is influenced by our society. We hope to expand professional and public understanding of the changing world of architecture by drawing on the rich intellectual, professional, and visionary resources of our region.

We invite story ideas that connect architecture to social, cultural, political, economic, or business trends. Editorial guidelines are posted at: www.architectureboston.com.

The views expressed in *ArchitectureBoston* are not necessarily those of the editorial staff or the Boston Society of Architects.

ArchitectureBoston
Volume 7: Number 3
Cape Cod
May/June 2004

Editor

Elizabeth S. Padjen FAIA

Managing Editor

Nancy Jenner

Editorial Assistant

Mark Ruckman

Advertising and Production

Coordinator

Pamela de Oliveira-Smith

Art Director

Judy Kohn

Contributing Photographers

Bob Kramer

Steve Rosenthal

Peter Vanderwarker

Publisher

Richard Fitzgerald

The Boston Society

of Architects

Advertising

Richard Vendola

BSA Sales Office

1645 Falmouth Rd #1A

Centerville, MA 02632

Tel: 800-996-3863

Fax: 508-790-4750

rvendola@architects.org

Subscriptions

ArchitectureBoston is mailed at no charge to all members of the Boston Society of Architects and the AIA New York Chapter, and to all AIA members in New England. Subscription rate for all others is \$19 per year. For more information, call 617-951-1433 x228 or e-mail architectureboston@architects.org

Reprints

Jessica Nonnemacher

Reprint Management

Services

800-494-9051 x157

jnonnemacher@reprintbuyer.com

Postmaster:

send changes of address to

ArchitectureBoston

52 Broad Street

Boston, MA 02109

ISSN 1099-6346

© 2004 The Boston Society

of Architects.

All rights reserved.

Letters

I loved your "Letter from the Editor" in the January/February 2004 issue of *ArchitectureBoston*. The first sentence is a classic: "2003 was the year Bostonians got lost in their own city."

During the past several years, I too have been reflecting on disruption in my world view and mental functioning because of Big Dig construction. First, everything programmed in my brain about driving in downtown is useless and not worth relearning until the last jackhammer leaves. Second, now that the new swirling roads and immense featureless tunnels have been completed, Boston has entered the placeless world of interstates — no landmarks, no identifying structures. Before, you could always see a landmark and roads were human-scale, nice and narrow, a little dingy. Now our roads look like Everywhere, USA.

Ann Hershfang
Boston

Thank you for the thought-provoking "Big" issue of *ArchitectureBoston* [March/April 2004]. Here, in return, are two more takes on the national sense of bigness; one from a preacher, the other from an architect. Both observations, whether sacred or profane, appear to be right on the money:

What is the use of a house if you haven't a tolerable planet to put it on? Our nation is going to have a lot to say about how tolerable this planet is going to be. And if it's as hard for a rich individual to get into the kingdom of God as it is for a camel to pass through the eye of a needle, you can imagine what it must be for a rich nation!

— William Sloane Coffin

In America quantity is quality.

— Aldo Rossi

Jeremy Scott Wood AIA
Weston, Massachusetts

"What's the Big Deal?" [March/April 2004] Let's first answer the question, what is big? There are many definitions: "of great strength," "large in dimensions, bulk, or extent"; even "pretentious."

So what does "bigness" mean in Boston? In 1950, Boston was the 10th largest city in America by population, we are now the 20th. We have 48 square miles of land, Manhattan has 23, and Houston has 579. Yet when the discussion of big cities comes up — New York, Philadelphia, Chicago, Boston, Los Angeles — we are still in the mix.

I say we are big because we are small. It is in our personality. We are not driven by excess, but by a culture that has been here since 1630. In your roundtable discussion, Tony Pangaro uses the term "regeneration" and Rob Tuchmann picks up on this. I think they are both essentially discussing issues that preservationists and planners have talked about for years — adaptive reuse and resource allocation.

Big in Boston is a function of scarcity. We have the smallest baseball park and the highest ticket prices. We have the Big Dig, but most of it is underground. We are not brash, we do not cherish bigness. This attitude continues to make Boston one of the best places to live and one of the most difficult to plan and develop. We have a very tough time thinking about big. How long did it take to grant permits for the Fan Pier? Do we really know what is happening over the Big Dig? What about the Turnpike air rights? (We won't talk about Alex Rodriguez.)

Because we are small, we need to think about big. Where? When? Why? Big problems may take big solutions. Maybe Mr. Pangaro right. Big may not be about the size of the tower, but about the ideas of the government officials that help them get built. That may be the next big thing in Boston.

Albert Rex
Boston Preservation Alliance
Boston

the roundtable, "What's the Big Deal?" [March/April 2004] seems to imply that we are all hardwired to be fascinated by bigness. If that is true I wonder: why is Boston one of the major tourist destinations in the US, why are the townhouses of Back Bay and Beacon Hill some of the most expensive real estate in town, why is Trinity Church considered the most significant piece of architecture in Boston? None of them is the biggest in its respective category.

What the discussion touches on but does not explicate is, big does not equate to better. How much does size by itself really matter or inform us about the value of an idea or a development project? To quote from *Fortune Small Business* magazine, "Size doesn't matter — profits do." The same can be said about cities and architecture.

Cities and architecture at a certain level are products. Managing a city and designing and constructing a building are business enterprises. They both have analogies to creating a profitable product, where sustained growth has more to do with market niche and quality than with size alone. Neither a tall, poorly designed building, or a large, sprawling metropolis has any intrinsic positive attribute because of size alone.

We may be fascinated by size, but at the end of the day sustaining the quality of the product while managing the dynamics of the marketplace is what it takes to maintain success in the marketplace. And big ideas may be part of the equation but only as part of a larger strategy for success. Mature companies and cities alike see managing growth and maintaining quality as being more important than the single big idea that is needed to catapult start-ups, or the architectural splash that cities like Bilbao or Columbus, Ohio, need to get themselves on the map.

I am not suggesting there is no place for big ideas in mature cities like Boston. On the contrary, Boston has a history of big ideas shaping its urban geography from its very early days of landfall to the current public discourse about the potential of the Rose Kennedy Greenway to reorient downtown to the water.

It's simply not about size; it's about the contribution of the intervention or idea to furthering the evolution and experience of the city. Does the big idea further the quality and therefore the success of the product?

Size is really what it's about, then at 5 feet 4 inches and 120 pounds, I might as well throw in the towel.

Aratape Patrose
Deputy Director of Urban Design
Boston Redevelopment Authority
Boston

"What's the Big Deal?" [March/April 2004] initiated an interesting discussion on the merits of building big in Boston. As an historical matter, Bostonians have often resisted "bigness," and it may be part of our civic genetic code, as frustrating as that may be for some observers. Boston was the first city in the nation to enact downtown height restrictions in the 1890s, and there were famous efforts to protect the view of the State House dome (1899), save the design concept of Commonwealth Avenue (both in the 1890s and 1960s), and preserve height limits around Copley Square at the turn of the century. Today, the look of the city — its intimate, pedestrian-oriented scale — is often favorably commented on by residents and visitors alike. This is certainly an indication that those preservationist struggles were worth the effort.

Today, we recognize that a modern city cannot be frozen in amber. Planning for development of the Turnpike Extension air rights, which I have participated in as a member of three advisory committees, has afforded an opportunity for a lively public discussion of how high and massive buildings should be in this corridor, placed next to historic low-rise neighborhoods. While Kevin Lynch's "high spine" concept is still touted by some, many community residents yearn for a design solution more expressive of Boston's history and traditional building fabric.

It is now abundantly clear that we should not be asking developers to provide all kinds of community extras, from parks to daycare centers, if the end result is bigger projects than sound urban design would dictate. The public sector cannot be allowed to abdicate its responsibility to build and maintain public spaces. There is a striking contrast between the current governmental mitigation strategy and the method employed by the state that planned the filling of the Back Bay in the 1850s, when 10 percent of the land area was set aside for institutional and open-space uses.

It is desirable that some new buildings — even higher and bigger ones — will, and should, appear. But location is everything. Excellent design and high-quality materials are essential as well. The writer Stewart Brand speaks for many of us in observing that people become so discouraged by the look and feel of most modern buildings that they sometimes decide they'd rather not have anything new at all. The economics of the marketplace seem to dictate some lugubrious architecture, and it's incumbent on all of us to encourage happier outcomes in the future.

Fred Mauet
Past Chairman
Neighborhood Association of the Back Bay
Boston

Looking at the recent *ArchitectureBoston* [March/April 2004], I was immediately drawn into reading through the entire issue, word by word. Heartfelt thanks and admiration for a formidable job, done so beautifully and with so much sophistication. You give space to people with different opinions and let their valid viewpoints contribute to the discussion, which really helps to clarify the issues — and may lead to better or even "right" decisions.

Veronica Jochum von MoltkeCambridge, Massachusetts

In the title of your recent article "The Incredible Expanding House" [March/April 2004], it's not the word "expanding" but the word "incredible" that fascinates me because it has two meanings:

① unimaginable and ② astonishing. When we talk about the recent phenomena of big houses in this country (though the trend is not limited to the US), I expect we are talking about the latter definition not the former. The McMansions, or shacks-on-steroids as I like to call them are indeed astonishing. Astonishing because they are all too often not sited properly, their plans don't reflect the way we actually live, they are just plain ugly on the exterior, and they have no details of quality inside or out. But are they unimaginable? Hardly. Big houses are not new in this country. Numerous beautiful examples abound — many from the late 19th and early 20th century — and they are often on small lots.

I have nothing against big *per se*. What I find both unimaginable and astonishing is that most big houses today are not well designed. Therein lies the true problem, and it's one that all of us — architects, builders, and homeowners — can help correct.

Jeremiah Eck FAIA
Jeremiah Eck Architects
Boston

Contributing to the "Incredible Expanding House" [March/April 2004] is what I call the his-and-hers phenomenon. It began with separate his-and-hers walk-in closets. Next came his-and-hers master bedrooms. Today, his-and-hers master bedrooms are all the rage in high-end residential architecture (specifically a second master-bedroom suite, usually on the ground floor). I used to joke that his-and-hers houses would be next, but the project I am currently working on actually consists of two side-by-side houses owned by the same family!

Anthony Vermandois AIA
Sag Harbor, New York

We want to hear from you. Letters may be e-mailed to: epadjen@architects.org or sent to: *ArchitectureBoston* 52 Broad St., Boston, MA 02109. Letters may be edited for clarity and length and must include your name, address, and daytime telephone number. Length should not exceed 300 words.

Award Winning Lighting Design by Doreen Le May Madden



Lighting Design That Enhances Every Project

Doreen Le May Madden, president/designer of Lux Lighting Design, brings together beauty and function in her designs. She has years of experience working with architects and other design professionals to create distinctive lighting environments for residential, commercial, and institutional projects.

Using her comprehensive knowledge of lighting products, she creates detailed plans which specify the selection and placement of both architectural and decorative lighting with custom designed controls.

Her award winning work has appeared in *Architectural Record*, *Design Times*, *Residential Lighting*, and on PBS's *This Old House*.



Doreen Le May Madden
President/Designer
NCQLP + ALA Certified

For more information, please call or visit our web site.

385 Concord Ave. • Belmont, MA 02478 • tel. 617-484-6400 • www.luxld.com

lux lighting design



quality fall protection

Work safe. Stay anchored.

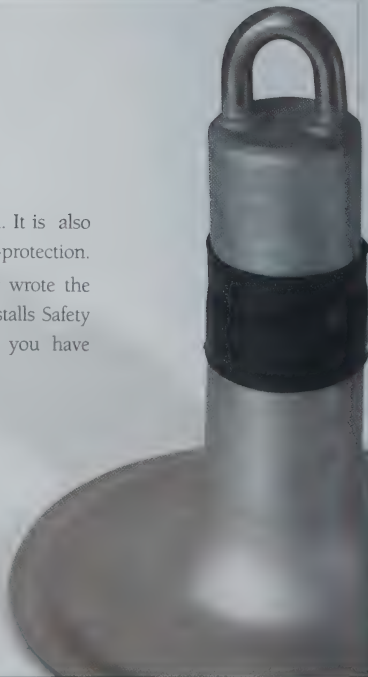
Creating a safe workplace for suspended work on the outside of your facility is critical. It is also imperative the suspended personnel meet OSHA regulations and ANSI guidelines for fall-protection.

American Anchor knows the importance of roof anchor systems so well, they wrote the regulations. We are the only Northeast company which designs, manufactures, and installs Safety Fall Arrest Roof Anchors on the ANSI/IWCA 1-14 Standards Committee. When you have OSHA/ANSI requirement questions... come to us, **American Anchor!**

- FREE engineered design overview and layout of required system
- May be installed during new construction or retrofit to an existing structure
- Custom-made anchors for ANY roof



71 Elm Street, Suite 3, Foxboro, MA 02035
Tel. 800-371-8221 • Fax 508-543-9199 • www.american-anchor.com

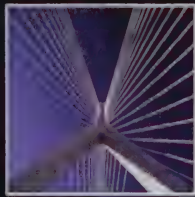


What Architects need to know!



Architects and Construction Law

AIA Continuing Education
Professional Development Series
for Massachusetts Registered Architects



For more
information
please call
617-989-4310
or visit
www.wit.edu/aia



100 Years of Leadership in Technology

WENTWORTH
Institute of Technology

100





Horner Millwork's
Architectural Services Group
offers:

- **Cad Support**
- **CNC Technology**
- **Products on CD Rom**
- **Box Lunch Presentations**
- **AIA/CEU's**

Serving Architects and
Builders since 1948.



Introducing the new
Sterling Double Hung.
No matter what your
project brings, this
window is packed with
everything you've always
wanted, including less
obtrusive hardware and
truly concealed jamb liners.

www.hornermillwork.com
massachusetts • rhode island • florida • georgia

windows • doors • kitchens • stairs **508-235-4265**

Five-star service.



Pella's exclusive reps ensure exact measurements, prompt quotes, on-time delivery – and a good night's sleep.

THE PELLA WINDOW AND DOOR STORE®
45 FONDI ROAD • HAVERHILL, MA • 978-373-2500
COMMERCIAL DIVISION • 978-521-7100
www.pella.com

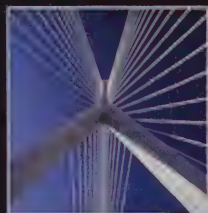


VIEWED TO BE THE BEST.™

Architect, will you meet the new requirement?



As of September 1, 2003 all Registered Architects in Massachusetts must complete 12 hours of continuing education each year. Eight of these hours must be in the Health, Safety and Welfare (HSW) areas.



For more information
please call
617-989-4310
or visit
www.wit.edu/aia



100 Years of Leadership in Technology

WENTWORTH
Institute of Technology

100



Inventing Cape Cod

Cape Cod is an idea as much as it is a place, and as such it is subject to many different interpretations. As waves of people have imposed their interpretations on the landscape, they have continually changed the reality of the Cape.

PARTICIPANTS:

BARRY BLUESTONE is the director of the Center for Urban and Regional Policy at Northeastern University and a voting resident of Truro, Massachusetts.

JAY CRITCHLEY is a conceptual artist and director of the Provincetown Community Compact and the annual Provincetown Swim for Life benefit.

JIM CROCKER is a realtor/developer and the principal of Wianno Realty in Osterville, Massachusetts. He is the president-elect of the Cape Cod & Islands Association of Realtors and a town councilor for the Town of Barnstable. He is an 11th-generation Cape Codder.

JAMES HADLEY AIA is a principal of Hadley Crow Studio, an architecture and landscape architecture firm in Orleans, Massachusetts.

DAN HAMILTON is the managing editor of *The Cape Cod Voice*, a newspaper serving nine of the Cape's 15 towns.

MARK HAMMER AIA is the principal of Hammer Architects, with offices in Cambridge and Truro, Massachusetts, where he is a part-time resident.

DOREVE NICHOLAEFF AIA is the principal of Doreve Nicholaeff, Architect, Inc. in Osterville, Massachusetts.

ELIZABETH PADJEN FAIA is the editor of *ArchitectureBoston*.



LIZABETH PADJEN: Anyone who is building, buying, or designing on the Cape today is part of the process of reinventing the Cape. I am struck by the complexity and richness of this place, but I wonder if it suffers because people tend to carry postcard images of the Cape in their heads — by which I mean limited interpretations and romantic ideals. What don't people know about the Cape? What does the rest of the world misunderstand about this place?

JIM HADLEY: People do not understand that the Cape is under real and significant threat. In 1994, the National Trust for Historic Preservation put Cape Cod on its list of 11 Most Endangered Historic Places. That was because of the threat from the huge development boom in the 1980s. With the formation of the Cape Cod Commission that threat was abated somewhat. But Cape Cod today is a proto-Long Island. The biggest single concern that I have is that what happened to Long Island will happen here. There's a huge development pressure and, other than the Commission, there's not an awful lot of professionalism that's guiding it. I feel I need to run through the streets, sounding the alarm.

LIZABETH PADJEN: Why did you move to the Cape?

JIM HADLEY: We had a vacation house here and then decided to live here year-round. It's a wonderful place. I left New York to come here. Am I part of the problem? I could be. You come here because you love the place, and then, if you're an architect, you may in fact be a major contributor to its demise unless you choose very carefully how you're going to work. My interest is preservation and, in theory, there's a lot to be done. But since I've been here, we've lost two buildings from the mid-1700s in Orleans. Chatham has lost eight historic structures a year for the last six years. That's almost 50 historic buildings.

LIZABETH PADJEN: Did you know all this before you settled here year-round? Did you know how dire the situation was?

JIM HADLEY: No, I only had a superficial understanding. I was certain something like this was happening because of the National Trust designation. But until you're actually seeing it on a piece-by-piece, house-by-house, street-by-street basis, you have no idea how much of a threat this place faces.

BARRY BLUESTONE: I think one reason why people don't understand the reality of the development pressures is that the population boom on the Cape is very recent. I started coming to the Cape in the mid-'70s when prices were modest, particularly on the Outer Cape in places like Orleans, Eastham, Wellfleet, Truro, and Provincetown. What's driving this are national demographic factors. The baby-boomers can now afford second homes. A decade or two ago, the very rich on the East Coast would have gone to the Hamptons, but now some are deciding that the Hamptons are overbuilt and they're looking for some place else. And this is it. As a result, Truro has seen its home prices skyrocket as fast or faster than most cities and towns in the Commonwealth.

DAN HAMILTON: One thing most people don't realize is that this is not an affluent place. Or an exclusively affluent place. And that really hurts us, especially in the state legislature, with issues such as school funding.

JAY CRITCHLEY: People come to the Cape because they have a fantasy. They see a little cottage and they remember some movie and think that can be their life. They have this idea that this is paradise, and it's not. It's just plain not paradise. If you want to talk about the changes that have occurred here, just look at the statistics in the Cape Cod Regional Plan. Right now, the volume of traffic in the winter is the same as it was in the summer of 1976.

JIM HADLEY: We're all on the Cape because of a fantasy, but those fantasies are all different.

JIM CROCKER: I would agree that the Cape has different pockets where people are living different fantasies. Cape Cod is all of that. We offer it all. Barnstable is the hub — with all its villages, it has the third largest land mass of any town in Massachusetts. Barnstable has an obligation to have the airport, the bus station, the malls. Truro doesn't want any of that. So people decide what part of the marketplace suits their lifestyle. In 22 years of selling real estate, I've never sold a house because the owners decided they didn't like it here.

LIZABETH PADJEN: You're hitting on something that I think a lot of people don't realize about the Cape, which is the variety. Because you all know the Cape well, I could say Chatham or Orleans or Wellfleet and you would have very distinct ideas of those places. But I suspect a lot of other people assume it's all the same.

JAY CRITCHLEY: Never mind Orleans. How about East Orleans?

MARK HAMMER: I suspect the Cape is probably a much more diverse place now than it was years ago. I don't think many people came here from other regions to live year-'round before World War II, and the number of people who came because they had second homes was relatively small, too. But there are year-'rounders now, who do come from other places, and there are more second-home owners. And those people have come for a variety of reasons.

DAN HAMILTON: I disagree with the notion that village identity has strengthened in recent years. I think the influx we've been describing has actually started to homogenize and blur village identities. I really think that one of the biggest threats to the architectural heritage of this place is people who don't understand or identify or care about those distinctions.

DOREVE NICHOLAEFF: I live in Osterville. I don't know Orleans and Truro as a resident even though I've been there and enjoy the landscape. It's completely different from where I live. I picture Orleans and Truro as "the Cape" of my fantasy. The Cape where I live is a year-'round Cape where my son is being raised. It's different from Truro and has developed into a much more manicured architectural landscape. Perhaps that's because it has a tradition of large summer houses that date back to the end of the 19th century. It has its own identity.

BARRY BLUESTONE: Despite the fact that the villages are getting more alike, the differences across the Cape are probably as great if not greater than the differences across all of Massachusetts. I'm part of the Coalition for Responsible Growth in Truro, which formed around an ultimately successful attempt to stop Stop & Shop from building a 50,000-square-foot grocery store on Route 6 in Truro. What does "responsible growth" mean? It's not that we don't want people moving in, but when they start building 6,000-square-foot trophy homes in an area that historically has had 1,500-square-foot Capes, there's something wrong. But Doreve is right — at the other end of the Cape are 5,000-square-foot houses that go back 150 years. Wellfleet and Truro still have a very rural feeling, due in part to the presence of the National Seashore.

MARK HAMMER: Wellfleet and Truro both tried to limit the number of building permits per year. It's not been successful for a variety of reasons, but largely because a lot of the full-time residents are in the building trades.

JAY CRITCHLEY: Sprawl is a huge issue, and the Cape Cod Commission is trying to focus building around the village centers — and, as much as possible, to encourage redevelopment rather than new construction. Right now, 31 percent of the land on Cape Cod has not been developed and is up for grabs.

ELIZABETH PADJEN: Do the people who live on the Cape talk about that?

DOREVE NICHOLAEFF: It's not something a lot of people discuss. People might mention these things in passing, but it's not a passion. I don't think there is enough information and advice for them, which is a shame.

JIM CROCKER: It depends on where you live and what the impacts are. In Osterville, we don't have enough land left to worry about the issue. We have a different set of issues — the school system, road improvements, the East Bay dredging project. Osterville is a village in the town of Barnstable, where we share all the problems of being the hub. An astronomical number of people from all over Cape Cod come to our town daily and drive on our roads, whether they're going to the hospital, the mall, or the airport. We have to provide all those services out of our real-estate taxes. And almost 35 percent of the land is owned by the town, which means that 65 percent of the land shoulders 100 percent of the tax burden.

BARRY BLUESTONE: People have different needs and desires for the Cape. You have people who are here because this is the vacation place where they cool out. Of course, for a lot of people, this is where they make their living. You have people who are running motels and restaurants and art galleries and all of the other things that make the Cape what it is. And for them, the population that comes over the bridge provides their bread-and-butter.

ELIZABETH PADJEN: Let's talk more about the experience of people who are trying to make a living here. What does that mean?

DAN HAMILTON: I think the Truro Stop & Shop is the best symbol of that. The whole debate was characterized — I think very wrongly — as Yuppie second-home owners in Truro who were protecting their rural-Cape fantasy versus working-class blue-collar folks who wanted to be able to get a good price on frozen foods at Stop & Shop. That was a grotesquely simplistic, divisive way of looking at it. But it flew for quite a while until people finally

tarted saying that that's not how it is. They started by asking why shouldn't a guy like Ducky Noons — a good guy who's been in Truro forever who owned the real estate on which this Stop & Shop would be built — have the right to get maximum value out of his land? Of course the answer is, "Yes, he has that right." The question, luckily, moved on from there to what's good for the community in light of all that.

IM HADLEY: When you begin to get people moving here year-'round, who need to shop year-'round, who need a source of income, the continued growth of the Cape is inevitable. This is no longer a tourist economy. You get to a point where the economy takes on its own momentum. It's the classic shark metaphor of a capitalist economy — it has to keep moving forward or it dies.

AY CRITCHLEY: So we have more people who need to go to convenience stores and malls and depend upon certain services. But the problem is that a lot of those jobs don't pay living wages, so people can't afford to live here. Are we going to be airlifting people in to work here?

MARK HAMMER: It's already happening, literally, on Nantucket and the Vineyard. The Vineyard ferry is like a commuter rail.

AY CRITCHLEY: And we have people commuting cross the bridges from New Bedford. The middle class is getting squeezed out. They're moving off the Cape. The school population has plummeted because families can't afford to live here.

IM HADLEY: I met a teacher's aide recently. She was doubly panicked — first, because there won't be any kids left in the schools and second, because there won't be any place for her to live on a teacher's salary to teach those kids.

MARRY BLUESTONE: The Upper Cape is growing as fast if not faster than any metropolitan area in New England as more and more retirees move there, which in turn generates more employment for people to serve that older population. On the Outer Cape you have a rural community, which at one time was home to artists, writers, and craftspeople, who are now being supplanted by people who are using it for second homes. And they don't have kids in the schools and they're not using a lot of services. So you have many different Cape Cods, and they all have very different issues.

Cape Cod, Massachusetts

UPPER CAPE

MID-CAPE

LOWER CAPE

OUTER CAPE



One of Many

Development and tourism are stressing fragile environments around the world.

Source: The Nature Conservancy
For more information, go to <http://nature.org>

Left column, top to bottom

Isla Espiritu Santo, Mexico:
Tourism, limited federal control
of development, uncontrolled
fishing, invasive species

Yunnan Province, China:
Poverty, unsustainable agriculture,
fuel-wood collection, tourism,
over-grazing, population growth

Center column, top to bottom

Galapagos Islands:
Invasive species, unsustainable
use of natural resources,
urbanization, global climate
change

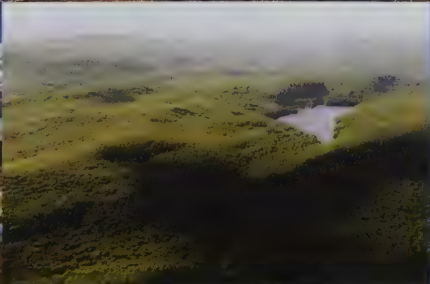
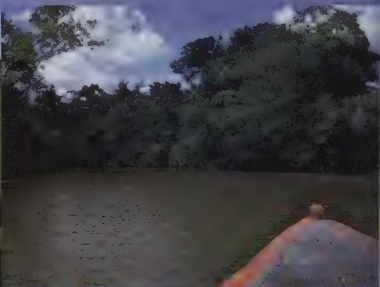
Great Bay Estuary, New Hampshire:
Pollution, residential development,
oil spills, development of dock
piers and moorings

Berkshire Taconic Landscape:
Increasing development pressure

Right column, top to bottom

The Amazon, Brazil:
Deforestation, road building,
ranching, municipal expansion,
overhunting

Yucatan Peninsula, Mexico:
Tourism, overfishing, inappropriate
waste management, road
building, salt harvesting, water
contamination



Top: Espiritu Santo, Mexico
© Nature Conservancy

Top: Yunnan Province, China
© Nature Conservancy

Top: Amazon, Brazil
© Nature Conservancy

Bottom: Berkshire Taconic Landscape
© Nature Conservancy

Bottom: Yucatan Peninsula, Mexico
© Nature Conservancy

JAY CRITCHLEY: But talking about all our quaint little villages doesn't address a lot of our big problems. We've got incredible water problems, we've got incredible traffic and transportation problems.

DAN HAMILTON: And the only possible way of solving them is on a regional basis, if you can work out a regional system that recognizes those differences but still has continuity.

JIM CROCKER: What is the problem with traffic? I am a lifelong Cape Codder, I am so sick and tired of having people tell me traffic's a problem. You get there a little slower, you leave a little earlier. What the hell is the problem with traffic? Traffic actually brings the speeds down and allows the scenic vistas to be seen.

JAY CRITCHLEY: You know what's wrong with traffic? All these cars coming on the Cape, polluting, demanding that more roads be built, better roads be built, wider roads be built, more houses be built. Another problem with traffic is that the more that you focus on the automobile, the less you focus on public transportation. That's what's wrong with traffic.

JIM CROCKER: I don't have any trouble with our argument about the need to protect groundwater, but I'm not going to bite the traffic apple at all.

ELIZABETH PADJEN: Why has groundwater become an issue?

JIM CROCKER: Otis Air Force Base has been determined to be the source of subsurface pollutants. Anytime you pump groundwater, the water moves in different directions that you can't necessarily predict, and pollutants float on it. So keeping the groundwater clean is an issue.

DAN HAMILTON: That base, incidentally, is one of the biggest Superfund sites in the country.

JIM CROCKER: Another issue no one here has talked about is beach access. I think it's appalling that we have failed to preserve what everybody comes here for, and what everybody should have the right to get to. And that is beach access. It might be the only time you'll ever hear me talk about eminent domain, but that might be our only means to get proper parking and access to our waterways. If you protect our access to the waterways, you protect groundwater, and Cape Cod real estate will soar.

JAY CRITCHLEY: But do we want Cape Cod real estate to soar? Is that the goal?

JIM CROCKER: You forget, when real estate soars, we pay into the county tax coffers, we have money for land banks, we can buy land for preservation. We're already a little too far down the path to make a full 180-degree turn and run for cover. So what we need to do is come away with the financial resources that will assist us in keeping what we have.

JAY CRITCHLEY: We also need housing for people. Moderate housing, never mind affordable housing.

JIM CROCKER: That's right. You tell me where there's any moderate housing. That's another cow that's out of the barn. So we need to look at zoning to give us the relief for that. You're not going to have these houses that are worth \$350,000 drop to \$165,000.

ELIZABETH PADJEN: It seems to me that the central industry of the Cape is maybe not tourism but the land that is here. Tourism is a subset of that; people come to enjoy the land or rent the land. And that generates an entire economy based on sale of the land or building on the land. Mark mentioned the influence of the people who rely on the building industry here. The thing that popped to my mind as a parallel is preserving the rainforest. Here we want to preserve an environment. But there's a local economy that is to some degree dependent upon its destruction. How is that different from the rainforest problem?

DAN HAMILTON: Well, there's one key difference — not that I'm a firm believer in the free market fixing everything — but what's dominant now is the shift to renovation and remodeling. The notion that there is an infinite amount of land — a western frontier — is long gone around here. Conventional wisdom has said the Cape consists of one-third protected land, one-third already developed land, and one-third up for grabs for future development. That final third has been revised downward, however, as it gets gobbled up and as the regulatory process limits its scope. So the game now for someone trying to make a living with a hammer is in remodeling and renovation. That brings its own set of very important issues as far as architecture goes, because what is being taken down and what's being put up in its place and what the guidelines are and who has a say in it are all huge issues here.

JAY CRITCHLEY: I don't think the rainforest here is just the land. I would say the rainforest here is also the ocean. The beaches, the sand flats, the fishing industry, the aquaculture industry. Why are we here if people can't go in the water because of pollution? We worry about the land-based economy. We need to worry about the ocean economy, too.

JIM HADLEY: The inability of the market to solve these kinds of problems was clearly what led to the creation of the Cape Cod Commission. Everyone understood that the market was not going to preserve Cape Cod.

BARRY BLUESTONE: The real problem was that you had regional issues that went across town boundaries that individual towns couldn't cope with.

DAN HAMILTON: There's one phrase in the Cape Cod Commission Act that is especially significant: "notwithstanding the provisions of Chapter 40A." And that means that grandfathering is dead for projects subject to Commission review. That's not true anywhere else in Massachusetts except for Martha's Vineyard. Massachusetts, as you probably know, has the most insane and liberal grandfathering provisions of any state in the country. Grandfathering is right up there with post-World War II suburban zoning codes as a culprit in ruining the Cape. That one phrase gives the Commission some of its greatest power.

DOREVE NICHOLAEFF: But even that doesn't solve the problem of protecting older buildings.

JIM HADLEY: A building can enter the National Register if it's 50 years old or has other distinguishing characteristics. The problem is that the local demolition delay laws don't provide any protection. You're required to wait six months before demolition. It's 12 months in Chatham, but that's pretty much the time it takes to get the construction documents together anyway so you can build a new house.

MARK HAMMER: A lot of the people who are on the Cape now are new, and they don't have a sense of where the Cape came from. I think it's reflected in the kind of architecture that's being built here. It has no relationship even to the recent past, let alone the far past. It's not rooted in history. And that's a shame.

BARRY BLUESTONE: And the problem is that these individuals who are new to the Cape knock down one little house and build their big house, and still enjoy all the other little houses. But of course if you multiply that enough, all those little houses disappear, and the reason why those people first came here changes. It's the history of the Hamptons.

ELIZABETH PADJEN: But it is a question of individuals making decisions based on their own needs, desires, fantasies. Doreve, what do you hear from your clients? Why do they come to the Cape? What do they really want when they build a new house?

DOREVE NICHOLAEFF: Most often, it's all about the family. It's not just about the clients themselves — it's their children, their grandchildren. They want to establish a home — typically a second home — for all the family members, almost like a compound.

JIM HADLEY: Do people come to you with an idea of a Cape Cod style?

DOREVE NICHOLAEFF: I think most people definitely have an image of this area. The job of an architect is to translate that image into something that fits the land. The Cape Cod cottage works beautifully as a small cottage, but when you start making it a bigger house, it doesn't work. We've got so many of those "expanded Capes." What is that? The expanded Cape is more troubling to me than people looking for architectural clues in the larger homes on Seaview Avenue in Osterville and trying to emulate the built features they love. That makes more sense than taking something with a diminutive scale like a traditional Cape and trying to blow it up and adding pieces to it.

JIM CROCKER: The Cape style, in my opinion, isn't a 24-by-32-foot block. It's white clapboard, it's shingles and cornerboards. It's tied to its environment.

JIM HADLEY: To me, that view is part of the problem. There's an accepted palette of materials that is being used indiscriminately. The bad architecture drives out the good architecture. And it happens because it's done without an architect who actually thinks about those things.

JAY CRITCHLEY: The Cape Cod Mall is a good example. When it was expanded, everyone was up in arms because the exterior didn't have shingles — it didn't look Cape Cod enough. So they put shingles on the exterior.

ELIZABETH PADJEN: My sense is that the really inventive buildings on the Cape tend to be tucked away — such as the Modern houses in the dunes. Do you think that one problem might be that there are no models for people to look at because the most inventive stuff is hidden?

MARK HAMMER: No. The model that people started out with, the Cape Cod house, was a great model. It still is, for a year-round house. It was built for people who had to get through the winter. It's almost a square, which is very efficient, with a chimney in the center that radiates heat out to the rest of the house. It was a tightly wrapped little shingled house that kept the weather out. I think one of the things that's failed in translating that to

Modern architecture, one of the things that makes the mid-century Bauhaus-influenced house stand out, is that there hasn't been an archetype that's regional and that belongs here, that can translate easily to a good 21st-century house that serves as a second home and provides everything that people want.

BARRY BLUESTONE: Style is one distinction. The other one is scale. I think there is interest, at least among some people on the Cape, in allowing a broader range of styles, but there is a lot of concern about scale. So the small Bauhaus-type structure with lots of glass is not a problem. It fits in. But the 6,000-square-foot expanded Cape, using shingles and all that, does not. I think that's one of the real battles on the Cape.

DOREVE NICHOLAEFF: As an architect, I think designing a large home is so much more difficult than designing a small home — because of scale. How do you make the pieces not look overwhelming?

DAN HAMILTON: But don't the people building that house want it to overwhelm?

MARK HAMMER: That's a great question.

BARRY BLUESTONE: The real Cape Codder does not want to overwhelm.

DOREVE NICHOLAEFF: It's not that they come in and say, "We want a 6,000-square-foot home." They really have no idea what a 13-by-13 bedroom plus a hallway plus a bathroom plus a den plus a media room will add up to. And it's when you start putting it together, trying to make it sit on the land where it catches the views and the sun, that things start to grow. It's then that you get this scale issue. How do you reduce the scale?

MARK HAMMER: Try reducing the program.

DOREVE NICHOLAEFF: Yes. A lot of times I, as the architect, can try to reduce the program. But it's not my house. It's the client's house.

JIM HADLEY: If the majority of the houses on the Cape went through a study of scale done by a professional, I think there would be a huge increase in the quality of the built environment. But unfortunately, most of it gets drawn up by unlicensed practitioners who get their calculations done by people over the phone. They get a stamped drawing if they need it. There's a real crisis of professionalism here.

MARK HAMMER: That's an issue with residential architecture throughout the country.



JIM CROCKER: In defense of a 6,000-square-foot home, when you start paying anywhere from \$800,000 to \$2 million for a lot in Osterville, how many lots are you going to buy so that your kids can live next door to you? You buy one and you build the house that's appropriate for your needs. That's very common now. We're talking about really affluent people who can afford to play at these prices. Even if they're at a stage in life when they are trying to downsize, they still are thinking about the family.

BARRY BLUESTONE: But the social characteristics of this new population are also causing tension. A lot of people who have lived here for a long time see the big homes, the chi-chi boutiques, the Jaguars and Lexuses, and sense that the Cape is being stolen from them by people with a great deal of wealth.

JIM HADLEY: I think Jay's work offers an example of a completely different way of looking at how much property you need to live in.

Residence,
Osterville,
Massachusetts

Architect:
Doreve Nicholaeff
Architect, Inc.
Osterville,
Massachusetts

Inventing Cape Cod

Residence
Truro, Massachusetts

Architect:
Hammer Architects
Truro and Cambridge,
Massachusetts



Photo: Mark S. Hamilton/ASA

JAY CRITCHLEY: Do you mean my septic tank?

JIM HADLEY: Yes. I'll let you explain.

JAY CRITCHLEY: Now that Provincetown has a municipal sewage system, I rediscovered my backyard septic tank and turned it into a living unit — a septic summer rental with a TV and electricity and everything — as a comment on the lack of affordable housing. But I'm also proposing an historic septic district, which would take all of the abandoned septic tanks in the town and create different spaces like living spaces, meditation spaces, art spaces, studios. There's a precedent for going underground on the Cape — Malcolm Wells, the architect who has promoted underground houses, lives in Brewster. Maybe we should all move underground and let the surface become the theme park it really wants to be: "Cape Cod, Incorporated, formerly Cape Cod. You'll Swear You Were There."

DAN HAMILTON: If global warming continues, we might all end up underwater if not underground.

JAY CRITCHLEY: That's true. But now that there's a group that is pushing the branding of Cape Cod, we need to deal with the fact that Cape Cod is bipolar — tripolar if you count Provincetown. We have the tacky and then we have the quaint and cutesy. We've got Route 6A, the historic highway that runs along the whole harbor area. That's fantasy Cape. And then you've got Route 28, which is Tackyville. Maybe there's some conceptual way to allow for more outrageous, modern architecture along 28 and keep 6A as the old Cape. It would be a new way to look at the Cape, to make amends with these constant tensions.

DAN HAMILTON: It would liven up the zoning board hearings, that's for sure.

JIM HADLEY: The problem here is that people don't understand the difference between the tacky and the quaint. So a lot of what looks quaint is really tacky.

JAY CRITCHLEY: Except that with 6A, we've already established the standard for quaint.

JIM HADLEY: But you have a better conception of tacky and quaint than most people.

JAY CRITCHLEY: Thank you.

JIM CROCKER: And now we're back to zoning and regulation. We are at a loss to showcase our waterfront — which would promote industry and jobs — all because of our zoning. We can't provide high-end waterfront accommodations for visitors. Regulation has made it difficult for even the people working in the boat industry on the waterfront. There isn't a regulation that doesn't make it difficult for them to operate their businesses, and they're the ones the coastal zoning is supposed to help.

DOREVE NICHOLAEFF: I think there is not enough regulation. There are not enough boards to look at the actual design of homes. A related issue is the quality of the boards we do have. I go to meetings of some historical boards where the members are not qualified to determine whether a projects fits in with the environment. And that is incredibly troubling.

MARRY BLUESTONE: This debate over regulation seems to me to be the central issue. The Coalition for Responsible Growth, for example, has been thinking that we should never have had to deal with the Stop & Shop situation in the first place. Decent zoning regulations would have prohibited such a large-scale project from the get-go.

AN HAMILTON: Isn't the problem that we have the wrong rules, not that we've got too many or too few? They were all created half a century ago to handle a situation that does not exist anymore.

JIM CROCKER: To be frank, some of the discussion around this table disappoints me in that you are worried that the standards of a development don't meet our own criteria. Well, tough. We're talking about property rights.

JIM HADLEY: Architects are change agents. We understand that change can either be positive or negative. We are not in any way opposed to change. We fight for good-quality work. We look at the implications of change, because that's what we're trained to do. What architects and planners try to do is direct change and work with the market forces to produce a change that doesn't wreck the place. If you're calling us to the challenge, I'm glad we know it now.

JIM CROCKER: Most definitely. But it sounds as though you have the only conception of what is a good plan, and property rights aren't about that, brother. Property rights are about everybody having the right to private enjoyment of their property. If I think my house looks good purple, I know you'll probably hate it as your neighbor, but my house should be purple.

MARRY BLUESTONE: The problem is you've laid out two extremes — the pure market solution, which says anything goes if somebody can pay for it, and the overly regulated system, which says that the color of your bathroom is subject to government control. I think that the whole question has always been the proper balance between allowing the market to run its course, no matter where it takes you, versus the right of population to put some restrictions, some limits, on that free market. To be specific, should the town of Truro have the right to limit the size of a house to no more than 4,800 square feet?

JIM CROCKER: I'm not finding that nearly as difficult to swallow as the town of Truro deciding to allow only houses with red-cedar roofs.

MARRY BLUESTONE: I agree. It's the distinction between scale and style.

MARK HAMMER: I'm troubled by that kind of regulation as well. That's what's happened in Nantucket, with all good intentions but not a very good result. Nantucket looks to a certain extent like a planned suburban community, where there is too much homogeneity. Inventive, spirited architecture has been regulated out.

JIM CROCKER: I'm very troubled by giving design-review authority to these local boards — first, because as others have pointed out, I don't know that they're qualified and second, because I'm not sure as the property owner that I should lose the right to make those decisions myself.

JIM HADLEY: Most architects agree with you. The problem that I keep coming back to is the level of sophistication of the practitioners on Cape Cod — having the ability to work creatively and also to understand the language of the regional architecture. That's a conundrum that you can't solve unless you bring great architects here and set them all to work, and even that probably wouldn't work. But the Cape Cod Commission was set up to deal with the kind of tensions that Jim just talked about. And in fact, the whole town of Barnstable was designated a District of Critical Planning Concern against the wishes of the building community because of issues just like these.

JIM CROCKER: And the courts disallowed it. You can't abuse these powers.

JAY CRITCHLEY: Do you think the Cape Cod Commission should be in existence? Do you think it should incorporate all 15 towns on the Cape?

JIM CROCKER: I think that it's helped a number of towns outside of my region. I do not believe I can point to a single thing in Barnstable it's helped. And we pay over \$500,000 in yearly fees to the Cape Cod Commission.

JAY CRITCHLEY: And yet Barnstable is the largest entity on Cape Cod, with the highest volume of houses and people and traffic. How could you not think that it should have anything to do with the rest of the Cape in terms of planning? That's what the Cape Cod Commission is about. It's about looking at the issues of water, transportation, air pollution, beach rights, and everything else that affects the whole Cape.

JIM HADLEY: We have two sets of forces that can go to extremes: unfettered free-market forces and over-regulating governmental controls. We need to balance them in a way we can all live with. Otherwise, we face losing the Cape forever. ■ ■ ■

Did You Know...

Marvin Factory Applies Aluminum Casings and Sills.

- Custom Casings and Sills available in an AAMA 2605-98 extruded aluminum clad finish.
- Provides an authentic solution for historical, private or commercial applications.

Radius limitations may apply.

MARVIN

Windows and Doors

Made for you.®



In Connecticut:

Herrington's Showplace
Lakeville, CT • 860.435.2561

Sanford & Hawley, Inc.
Unionville, Manchester, CT • 800.433.7941

The Marvin Showcase at
Branford Building Supplies
Branford, CT • 203.488.2518

In Maine:

EBS Building Supplies
Marvin Windows and Doors Showcase
Ellsworth, ME • 800.244.7134

Hancock Windows Featuring Marvin Windows
Portland, ME • 207.874.0852

In Massachusetts:

A & A Windows, Inc.
Malden, MA • 781.322.9282

Cape Cod Lumber
Marvin Windows and Doors Showcase
Mansfield, MA • 800.698.8225

Chandler Architectural Products, Inc.
West Springfield, MA • 413.733.1111

J.B. Sash & Door Co.
Marvin Windows and Doors Showcase
Chelsea, MA • 800.648.9339

Littleton Lumber
Littleton, MA • 800.698.4343

MacLeod & Moynihan Window & Door
Watertown, MA • 617.923.1480

Marvin Window and Door Showcase by GLC
Danvers, MA • 978.762.0007

Sanford & Hawley, Inc.
West Springfield, MA • 800.433.7941

In New Hampshire:

Marvin Windows and Doors Showcase
by Millwork masters, Ltd.
Keene, Nashua, NH • 800.352.3670

Oakes Brothers
Marvin Windows and Doors Showcase
West Lebanon, NH • 866.214.3131

R.P. Johnson & Son Marvin Showcase
Andover, NH • 800.526.0110

Selectwood
Marvin Windows and Doors Showcase
Portsmouth, NH • 800.922.5655

In New York:

Ed Herrington, Inc.
Hillsdale, NY • 800.453.1311

Harbrook Fine Windows & Doors
Albany, NY • 518.437.0016

In Rhode Island:

Humphrey's
Marvin Window and Door Showcase
Middletown, RI • 800.423.4235

In Vermont:

Oakes Brothers
Marvin Windows and Doors Showcase
Bradford, VT • 800.455.5280

r.k. Miles
Marvin Windows and Doors Showcase
Manchester Center, VT • 802.362.1952

Windows & Doors By Brownell
Marvin Windows and Doors Showcase
Williston, VT • 802.862.4800



Edward W. Brooke Courthouse, Boston, Massachusetts
Architect: Kallmann McKinnell & Wood Architects, Inc.
General Contractor: Dimeo - O'Connor
Stone Contractor: Grande Masonry
Craftworkers: International Union of Bricklayers & Allied Craftworkers (BAC) Local 3 MA

Building the Best in New England

Union Masonry Craftworkers & Contractors The Best Hands in the Business

Every construction project requires teamwork. Not only among the architects, developers, and trades, but especially between the contractors, craftworkers and consultants. Team IMI is the union of these three partners.

Our goal is to ensure that you always have enough of the world class union craftworkers and contractors you need to complete your project - no matter how big, how elaborate or how visionary it may be. Our promise is that we do every job with a sense of pride and accomplishment unmatched in the masonry industry.

IMI provides training to the masonry industry and design assistance to the architectural community.



For further information contact:

The International Masonry Institute

2 Park Plaza, Suite 315

Boston, MA 02116

Tel: 800-IMI-0988

Fax: 617-426-9737

www.imiweb.org

225 Grandview Drive

Glastonbury, CT 06033

Tel: 800-IMI-0988

Fax: 860-659-5884

www.imiweb.org

A Place of Resort

by James C. O'Connell AICP, PhD



Driving the Tourism Boom

But the pattern of summer enclaves was broken over the next two decades. The growing numbers of automobiles and new, well-paved roads allowed tourists to explore the entire peninsula instead of being stuck in a single resort colony. In response, new attractions, restaurants, and souvenir and antiques shops popped up. Guidebooks encouraged motorists to take the circuit along the north shore out to Provincetown and come back along the south shore to Falmouth. This was the “golden age” for tourism on Cape Cod, when vacationers could enjoy a full range of historic and cultural delights without the overdevelopment that marred the region in later years.

The Cape Cod Chamber of Commerce, established in 1921, promoted mosquito control, billboard removal, and roadside beautification. Anxious to avoid tacky development brought on by the 1920s real-estate boom — Cape Cod was nicknamed “Florida of the North” — the Chamber brought in pioneer regional planner Benton MacKaye (the father of the Appalachian Trail) in 1927. MacKaye recommended preserving the region’s unique qualities by protecting open space, maintaining the integrity of town centers, and discouraging ugly “stringtowns” and “auto slums” along the roadways. But growing tourism and creeping development continued to be an increasing source of worry for traditionalists and business people who wanted to preserve “old” Cape Cod.

After World War II, Cape Cod entered a new era marked by widespread suburban-style development. Just as Patti Page was singing about “quaint villages here and there” in her signature 1956 song “Old Cape Cod,” they were disappearing. The most significant influence on the Cape’s development was the highway. The first segment of the Mid-Cape Highway, between the Cape Cod Canal and Barnstable, opened in 1950; the limited-access highway reached Orleans in 1959. Highways from Boston and the west helped make the Cape accessible, and development pressures increased.

When Henry David Thoreau took four walking trips on Cape Cod between 1849 and 1857, he encountered no other vacationers. The Cape’s beaches were desolate, its shipwrecks haunting, its inhabitants ornery. He described the dunescape near Provincetown as “the dreariest scenery imaginable.” Yet he recognized the Cape was worth visiting, writing: “the time must come when this coast will be a place of resort for those New-Englanders who really wish to visit the sea-side.”

Thoreau’s 1865 book *Cape Cod* identified an allure that began to attract middle-class vacationers during the post-Civil War boom. They built cottage colonies and summer hotels at Falmouth Heights and Hyannisport. By the 1870s, the railroad opened up Cape Cod, bringing tourists who appreciated the old-fashioned maritime culture that contrasted markedly with the hectic industrial cities they were escaping.

By 1900, the future was clear. Although much of the Lower Cape remained undeveloped, other parts of Cape Cod were becoming established vacation spots attracting the middle and upper-middle classes — the coast of Buzzards Bay from Woods Hole to Monument Beach in Bourne and the south coast in Falmouth, Cotuit, Wianno, and Hyannisport. President Grover Cleveland had his summer house at Gray Gables at the head of Buzzards Bay.

Preserving the Historic Aura

In 1956, the National Park Service called for preserving the Outer Cape's Great Beach, an effort that took five years, due in part to the conflict between many locals, who disliked regulation and the curtailment of development possibilities, and outside politicians whose constituents wanted the preservation of the Outer Cape. The Cape Cod National Seashore conserved 27,700 acres of land. Less recognized has been the protection of 30,000 additional acres of town beaches, walking trails, private non-profit nature preserves, and state parks.

In order to preserve Cape Cod's historic aura, preservation measures have also been necessary. The historic counterpart to the National Seashore was the Old King's Highway Historic District. Established by referendum and state legislation in 1974, the Old King's Highway Historic District preserves the appearance of a 34-mile stretch of Route 6A between Sagamore and Orleans, following the Cape's oldest roadway. With over 1,000 historic structures and many scenic landscapes, this historic district is the largest in the country.

But the seeds of the preservation movement had been sown 50 years earlier, when Provincetown built the Pilgrim Monument to commemorate the landing of the Mayflower there in 1620. During the 1920s and 1930s, vacationers discovered the full appeal of the Cape's history. Bourne built a replica of the historic Pilgrim Aptuxcet Trading Post in 1930. Eastham preserved the first historic windmill as a tourist attraction in 1920. Fifteen years later, Ford automobile dealers bought the Farris Windmill in West Yarmouth and gave it to Henry Ford's Greenfield Village as a gift. Cape Codders were enraged at losing their patrimony and subsequently became more assertive about preserving their historic landmarks.



Cape Cod-style houses were preserved by the dozens, several as museums. The traditional Cape Cod architectural style became so popular that homebuilders emulated it across the country. Many dilapidated inns were transformed into charming Colonial-style restaurants and hostleries. Today, Cape Cod boasts over 250 bed-and-breakfasts in historic buildings.



Planning the Resort Region

The first calls for regional planning came in the 1950s, as the region's population expanded from 38,216 to 52,728 between 1945 and 1955, and the state found "development to be so pressing as to amount almost to an emergency." A 1956 campaign to adopt regional planning fell short; nine years later, voters supported creation of a regional planning agency, but one with only advisory powers.

Still the growth continued. The year-round population doubled from 96,656 in 1970 to 186,605 in 1990. Environmental concerns grew as Cape Codders learned that they depended upon a "sole source aquifer" for a water supply, which also received wastewater treated by septic systems. There are limits to how much wastewater can be treated this way.



In 1990, the Cape's towns passed a referendum creating the Cape Cod Commission, a regional agency with the authority to regulate large commercial and residential developments. Commission critics originally attacked the agency for being "anti-business," but many business people, especially bankers, bed-and-breakfast owners, and realtors, have decided that effective development regulation helps guarantee the quality of the Cape's vacation "product."

The Commission has turned away big-box stores and required other developments to pay for traffic improvements and groundwater protection. In 1998, Cape Codders adopted a 3 percent Land Bank local property tax to fund acquisition of open space. Several towns have instituted caps on housing permits.



The Future

As proximity to Boston and other Northeast cities, retiring baby boomers, and dramatic telecommunications advances continue to exert strong development pressures, Cape Cod is on track to building out to its capacity. According to Cape Cod Commission projections, the year-round population will grow from 226,809 in 2001 to around 275,000 in 2020. Existing zoning and the constraints of limited water and traffic capacity will not permit population growth much greater than that.

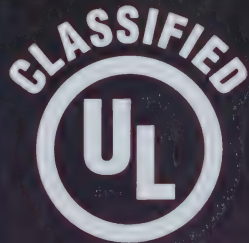
Cape Codders see their region becoming like Nantucket and Martha's Vineyard. Limited numbers of residential properties are driving housing costs into the stratosphere and are making the Cape economically exclusive. Current efforts to conserve undeveloped land and limit the number of potential new housing units may help maintain some of the Cape's environmental and cultural appeal, but these measures are intensifying the conflict over the future of the Cape between the lucky "haves" and a growing number of relative "have-nots." For generations, Cape Cod has been a middle-class seaside paradise with "something for everyone." As Cape Cod evolves, it may be entering a new phase that does not have as much to do with preserving the quaint seaside experience as with rationing it. ■ ■ ■

James C. O'Connell is the author of *Becoming Cape Cod: Creating a Seaside Resort* (University Press of New England, 2003). Now a planner with the National Park Service in Boston, he served as economic development officer of the Cape Cod Commission during the 1990s. He earned a PhD in urban history from the University of Chicago.



Why choose a Westbrook Concrete Fire-Rated Block?

**Because our fire-rated
concrete masonry units
carry the highest
certification available.**



**When the design professional, building committee, or local
governing authority requires further assurance that fire walls
be certified by Underwriters Laboratories, specify
Westbrook Concrete Block's fire-rated CMU's.**



It's only a block, unless it's a Westbrook Block...

**Westbrook Concrete
Block Co. Inc.**

**439 Spencer Plain Road
Westbrook, CT 06498
Phone: 860-399-6201**

www.westbrookblock.com

FOCUS ON EXCELLENCE.
YOU DESERVE IT, AND OUR
BUSINESS DEPENDS ON IT.



At Vantage we strive to be more than a just a supplier of construction services. We pride ourselves on delivering projects on time, within budget, and as specified. And we believe our high rate of repeat business is a testament to our commitment to excellence. For more information call John Connor at 781-895-3270, or visit our website, www.vb-inc.com.

VANTAGE
BUILDERS, INC.
PRIME RESIDENTIAL CONSTRUCTION

Southern Court, 281 Winter St., Woburn, MA 02451 tel 781.895.3270 fax 781.895.3271

CHRIS NOBLE, CARL SAPERS, AND JULIE TAYLOR
CONGRATULATE OUR COLLEAGUE

JAY WICKERSHAM, FAIA, ESQ.

ON HIS ELECTION AS A

FELLOW OF
THE AMERICAN INSTITUTE OF ARCHITECTS

NOBLE & WICKERSHAM LLP

DESIGN AND CONSTRUCTION LAW
ENVIRONMENTAL AND LAND USE LAW

1280 MASSACHUSETTS AVENUE
CAMBRIDGE, MA 02138

TEL: 617-491-9800

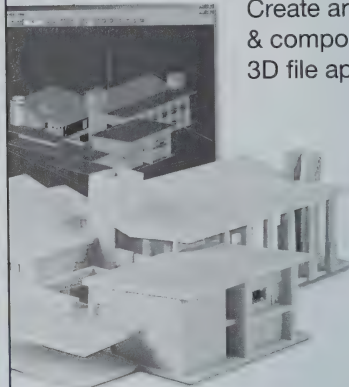
WWW.NOBLEWICKERSHAM.COM

3D Printing Service

Create architectural models
& components directly from
3D file applications!*

Ideal for:

- Fast, cost effective production
- Accurate design details
- Component parts
- Competition, study & finish models



Service Point

Contact: 3DPrinting@servicepointusa.com or
(617) 542-1666, 45 Battery March St., Boston

*Must be exportable
to an .stl file format.

TRY THIS AT HOME



来月 You don't have to be a top-notch chef to prove that Caesarstone quartz surfaces can take all the texture you can dish out—including food, oil, salt or lemon slices, cuts, abrasions and even concrete chip spills—and still be like new! Made of tough, durable quartz, they are non-porous and never need sealing. Available in 36 elegant styles including 4 honed finishes. Our certified, factory-trained fabricator program ensures that your order is customized exactly, ready to install quickly, and backed with a 10-year warranty. Caesarstone makes life in your kitchen easier and more beautiful for years to come. Caesarstone quartz surfaces are available everywhere through major kitchen and design centers.

Caesarstone
367 ARTISAN PLANT DESIGN

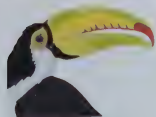
MARBLE AND GRANITE, INC.

270 University Ave., Westwood, MA 02090
Tel 781 407 9540 Fax 781 407 9540
www.marbleandgranite.com



Caesarstone America more about quartz surfaces than anyone else. Because we invented them. For more information, please call us today.

HOT-DIP GALVANIZING NEVER LOOKED SO GOOD



COLORZINC®



vista group



DUROZINC®

The American Galvanizers Association

awarded their prestigious EXCELLENCE IN HOT DIP GALVANIZING for the Calendar year 2002 and Voigt & Schweitzer was the BIG winner with 4 Major Awards. A select group of Architects, Structural Engineers, and designers from the Denver, Colorado area were selected to judge the awards. Hundreds of projects from all over North America had entered the annual event.

When quality and service is on the line, Voigt & Schweitzer Galvanizing always comes through as exhibited here...



The Huntington Covered Gardens • San Marino, California
Offenhauser Associates, Inc. (Architect)
The G.L. Nause Company, Loveland, Ohio
Structural Steel Fabricator

"When Jeff Brewsaugh of The G.L. Nause Company called, they had a very specific project being designed by an Architectural firm who is known for doing things right the first time." Mr. Brewsaugh knew that V&S had a reputation for quality and their new DUROZINC® product would be perfect for this project. The picture does not do it justice but V&S was proud to accept the award in the category of ARTISTIC Project of the year. Thank you to G.L. Nause for the confidence and trust you had in us on this very important project for the citizens of San Marino, California.



Industrial
Midland, Michigan
Dow 3A Project
Johnson Steel Fabricators



Bridge/Highway
Quincy, Massachusetts
Fore River Bridge
Acrow Bridge Company



Civic Contribution
Charleston, West Virginia
Kanawha Regional Transit
Trojan Steel Fabricators

V&S Columbus Galvanizing LLC
1008 Buckeye Park Road
Columbus, Ohio 43207
Phone (614) 443-4621
Fax (614) 443-6375

Voigt & Schweitzer Galvanizers, Inc.
17600 Arnold Street
Bedford, Michigan 48229
Phone (313) 533-2600
Fax (313) 533-6862

V&S Lebanon Galvanizing LLC
153 Mayo Drive
Jonestown, Pennsylvania 17036
Phone (717) 861-7777
Fax (717) 865-7749

V&S Philadelphia Galvanizing LLC
2520 East Hager Street
Philadelphia, Pennsylvania 19125
Phone (215) 728-8511
Fax (215) 634-0791

V&S Elliot Galvanizing, Inc.
P.O. Box 410
Manilla Creek Road
Poca, West Virginia 25159
Phone (304) 735-2945
Fax (304) 735-2995

V&S Ansoy Galvanizing LLC
1130 Ansoy Avenue
Perth Amboy, New Jersey 08861
Phone (732) 942-7333
Fax (732) 942-5240

V&S Bristol Galvanizing LLC
14721 Industrial Park Road
Belvid, Virginia 24002
Phone (276) 666-5338
Fax (276) 466-0338

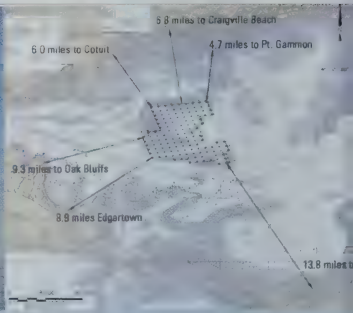
V&S Taunton Galvanizing, LLC
Myles Standish Industrial Park
585 John Hancock Road
Taunton, Massachusetts 02780
Phone (508) 828-9499
Fax (508) 828-1177

www.hotdipgalvanizing.com



Proud Member 15 Years

V&S thanks the above steel fabricators for the partnership they shared with us on the above projects. Awards or not, we galvanize every job like it may be the next one recognized by our American Galvanizers Association.



Top left:
Sail boat near wind turbines

Top center:
Middelgrunden wind farm
in Copenhagen Harbor

Bottom:
Horns Rev project in the
North Sea near Denmark

Top, right:
Proposed location of wind
farm in Nantucket Sound

Illustration by Chris West

Two Views:

Winds of Controversy

The case for a wind farm in Nantucket Sound

by Mark Rodgers

For more than 12 years, Europeans have been successfully building renewable-energy wind farms in the ocean. On a recent boat tour of the Middelgrunden wind farm in Copenhagen harbor, I watched the graceful rotation of the wind turbines that the Queen of Denmark can see from her bedroom window. I could not hear the turning wind turbines from a close distance of 300 feet, even when my tour boat's outboard engine was shut off. The turbines were located on a shoal adjacent to one of the busiest shipping lanes in Europe, and I watched sailboats, ferryboats, and cargo ships pass by in the short time I was out there.

Europe's offshore wind farms have not posed any problem to boat navigation, and the wind turbines have acted as artificial reefs, increasing the amount of nearby sea life.

Closer to home, we have been slower to implement clean-energy solutions. Since the Middle East oil embargos and the first Earth Day of the 1970s, Americans have been calling for a greater use of alternative, renewable energy that is nongrown and clean. Yet in the 30 years that have followed, Massachusetts is more dependent than ever on polluting, imported energy and it uses almost none of its own renewable energy potential.

Cape Wind is proposing Massachusetts' first significant renewable-energy project and America's first offshore wind-energy project, off the coast of Cape Cod. In average wind speeds, Cape Wind would provide three-quarters of the electricity needs of Cape Cod and the islands of Nantucket and Martha's Vineyard from clean, renewable energy. The Cape and islands are no strangers to wind power — during the 1700s and 1800s, they were home to a thousand windmills, grinding grain, pumping wells, and pumping seawater into evaporation flats to make salt for preserving fish.

Cape Wind is proposing 130 modern wind turbines, spaced one-to-nine football fields apart over a 24-square-mile area of Horseshoe Shoal, a shallow area toward the center of 60-square-mile Nantucket Sound. The turbines and their

electric-service platform would occupy less than 0.1 percent of Horseshoe Shoal, allowing plenty of room for shallow draft boats to continue to use the shoal.

Seen from some of the closest Cape beaches five-and-a-half miles away, the wind turbines will appear about one-half inch above the horizon if you measure by extending your arm and separating your thumb and index finger. Nearby sailors in Nantucket Sound will see sleek, graceful wind turbines that interact with the changing natural environment just as sailboats do. In a shifting wind, sailors will see the turbines turn into the wind and the blades feather, much the way sailors tack and adjust their sails. Cape Wind's turbines will rotate at a gentle 8–16 RPM which means that a blade will take four-to-eight seconds to complete one rotation.

Cape Wind will help revitalize a deep-water port facility in the region — such as Quincy, New Bedford, Fall River, or Quonset Point — by creating 600 to 1,000 new jobs during the manufacturing, staging, and assembly phase and up to 50 Cape-based operations jobs thereafter. By harnessing the inexhaustible winds on Horseshoe Shoal, Cape Wind will offer longer-term price stability to electric consumers than is currently available.

Cape Wind will reduce New England's reliance on dirty imported energy, and reduce air pollutant emissions from regional power plants while also being a good neighbor to the ecosystem of Nantucket Sound. Seventeen federal and state agencies are conducting a comprehensive public-interest review of Cape Wind that has been described by the Conservation Law Foundation as one of the toughest environmental reviews of any project in the country.

If these agencies determine that Cape Wind will serve the public interest, we look forward to providing three-quarters of the electricity for the Cape and islands from clean, renewable wind while bringing new jobs and a measure of energy independence to Massachusetts. ■ ■ ■

Mark Rodgers is the director of communications for Cape Wind. For more information on Cape Wind, go to: www.capewind.org.

Two Views:

Winds of Controversy

The case against a wind farm in Nantucket Sound

by Audra Parker

Nantucket Sound and the beaches of Cape Cod, Nantucket, and Martha's Vineyard are an irreplaceable national treasure, not unlike the Cape Cod National Seashore. Cape Cod is listed by the National Trust for Historic Preservation as one of America's most endangered places. Nantucket is listed as a National Historic Landmark. Cape Cod and the islands together are among the top ten tourist destinations in the United States. People flock here for the beaches and their beauty and for Nantucket Sound's serenity and visual appeal, its uncluttered horizon.

This irreplaceable treasure is at risk because Cape Wind, a private developer, is proposing an industrial development of 130 wind turbines — each towering 417 feet above the water with rotating blades the width of a football field, foghorns, flashing lights, and a transformer substation with a 20,000 square-foot platform, in a 24-square-mile area of Nantucket Sound. The leading real-estate industry database of skyscrapers ranks cities by the visual impact of their skylines. Based on height and number of structures, this project would transform a natural treasure into one of the world's most "impressive" urban skylines, ahead of London and Los Angeles and just behind Buenos Aires and Houston.

To many Cape Codders, the substantial visual impact promised by the enormous Cape Wind industrial plant provokes a visceral reaction. According to a recent poll by the *Cape Cod Times*, a majority of Cape and island residents — 55 percent — oppose the project mainly because of its negative aesthetic and environmental impacts. Other legitimate concerns include the private takeover of a public resource, safety hazards, negative economic impacts, and the utter lack of a regulatory structure for siting offshore wind projects.

The Beacon Hill Institute recently concluded that the economy of the Cape and islands would suffer as the result of this proposed project, based largely on the aesthetic concerns of the interviewed population. Their study concluded that the Cape's economy could lose over \$1 billion annually in property values

and hundreds of millions of dollars in tourism. Local realtors report that people are thinking about selling their properties if this project is approved. One writer in a recent *Cape Cod Times* feature said, "The Cape Wind project is antithetical to what Cape Cod is all about and it would be enough to send us packing."

Meanwhile, in an effort to minimize the enormity of this project, the developer claims the "slender supporting towers will blend in with the horizon making them nearly invisible on all but the clearest days." At the same time, he claims the wind-power plant will be a tourist attraction benefitting the local economy. How can the structures draw tourists to the area and yet be nearly invisible? The 130 massive steel towers and enormous transformer substation will be evident day and night. After returning from a recent trip to Denmark, a local newspaper columnist wrote, "At seven miles offshore, the turbine towers at Horns Reef are quite visible in clear weather. There is an industrial look to the complex that is exaggerated at night when the perimeter strobe lights flash asymmetrically toward the land."

As a nation, we must let the public, not a private enterprise, decide which areas of our public coastline are to be used for development and which are to be preserved for future generations. We must not minimize the negative impacts that this proposed project will have on Nantucket Sound and the strong possibility that this is just the beginning of the industrialization of the Sound. There may be better ways and more appropriate locations to realize the benefits of the Cape Wind project — whether it is new technologies, the construction of less costly land-based wind plants, or the adoption of energy-conservation measures. We do not have to destroy the beauty and the environment of Nantucket Sound, one of our national treasures. There are other ways. It's about the vision and the view. ■ ■ ■

Audra Parker is the assistant director of the Alliance to Protect Nantucket Sound. For more information, go to: www.saveoursound.org



Images courtesy of the
Office to Protect Nantucket Sound

1 Image from Cape Wind website:
www.capewind.org

Top left:
Scale of proposed turbines
relative to the Statue of
Liberty and the lighthouse
at Great Point, Nantucket.

Top right:
Transformer substation
for a Danish wind farm
(smaller than the proposed
Cape Wind substation)

Bottom:
Simulated view of the
proposed wind farm from
Cowait

A Street Properties
Channel Center Marketing Suite



Architect: Richard White Sons & Associates Inc.

RICHARD WHITE SONS, INC.

70 ROWE STREET, AUBURNHALL, MA 02466 • T 617-552-5200 • WWW.RICHARDWHITESONS.COM

"IF I COULD DRAW,
I WOULD HAVE BEEN
AN ARCHITECT."

— Anonymous
Rider Hunt employee, 2002

Sometimes the next best thing to being one is being able
to work with one. We work well with architects,
building owners and contractors alike.

Rider Hunt – providing honest, effective, third party
construction cost management services since 1785.



Rider Hunt Levett & Bailey

Construction Consultants and Quantity Surveyors

BOSTON, MA | 617.737.9339 | www.riderhunt.com

Providing Superior Solutions™
to the Architectural Community.

TOFIAS

CAMBRIDGE | PROVIDENCE | NEW BEDFORD | NEWPORT
WWW.TOFIAS.COM | 888.761.8835



Elegantly simple
lighting solutions for
simply elegant results.

manufactured
by Litelab Corp.
600/238-4120
specs@litelab.com

Represented in the
Boston area by



The Reflex Lighting Group

617/269-4510 info@reflexlighting.com

litelab

specs for this fixture (and others) at: http://www.litelab.com/datasheet_173.html

A GEM OF AN IDEA



The Gemstone Collection

EXCLUSIVELY FROM CLAYTON BLOCK

The environmental benefits of recycled materials, the durability of masonry, and the versatility of architectural polished block come together in the new Gemstone Collection from Clayton Block. Engineered for use in virtually any indoor or outdoor application, Gemstone Collection units have a rich, terrazzo-like finish and are available in a variety of shapes and sizes. You can always count on Clayton Block technology for cost-effective masonry solutions that transform your creative ideas into perfect projects!

Available in both arctic and warm-tone units—with Emerald, Sapphire, Topaz or Opal highlights—in two distinct finishes.



New Jersey Chapter

For more information,
or call Clayton today.

888-452-9348

www.claytonco.com

Box 3015 • Lakewood, NJ 08701

**Locations throughout
New Jersey to serve you**



From concept to design career



BOSTON ARCHITECTURAL CENTER
320 Newbury Street • Boston MA 02115
www.the-bac.edu • 617-585-0100



THE AMERICAN INSTITUTE OF ARCHITECTS

Learn | Celebrate | Dream

THE AIA 1304 NATIONAL CONVENTION AND
EXHIBITION
WILLEMIA PLAZA | 1001 10/12/2003
Register online at WWW.AIA.ORG



CHICAGO 04

INTEGRATED BUILDERS

From the Ground-Up



Integrated Builders breaks ground for the new, 24,000 square foot middle school near the scenic Narragansett Bay in Portsmouth, Rhode Island



Pharm-Eco Laboratories Devens, MA	160,000 SF
Depuy/Johnson & Johnson Raynham, MA	40,000 SF
Control Delivery Watertown, MA	40,000 SF
Central Place Apartments Malden, MA	75,000 SF
Black Rock Golf Community Hingham, MA	52,000 SF
Clair Mercedes Westwood, MA	60,000 SF
Winchester Place Condominiums Winchester, MA	37,000 SF
Clair Honda West Roxbury, MA	35,000 SF
St. Philomena Middle School Portsmouth, RI	24,000 SF



1515 Washington Street,
Braintree, Massachusetts 02184
Phone (781) 358-3838
www.integratedbuilders.com

Daigle

www.daigleengineers.com

Structural
Engineering
Solutions

PERFORMANCE WITH INTEGRITY



James M. Parnes Architects
Photography by Doug Jensen Photography

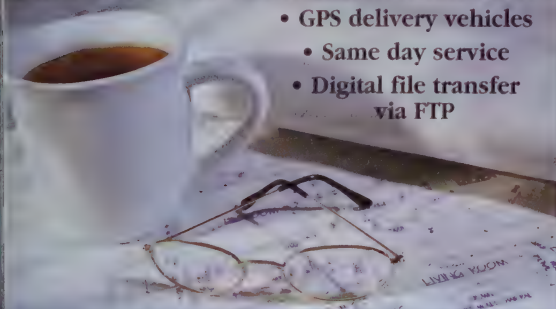


C.E. Floyd Company, Inc.
general contractor / construction manager

135 South Road, Bedford, MA 01730
phone: 781.271.9006 • fax: 781.271.9045
www.cefloyd.com

Relax while we do the work for you.

- GPS delivery vehicles
- Same day service
- Digital file transfer via FTP



Merritt Graphics Services Convenient to You
— 8 locations from Peabody to Providence & beyond —

- Plans and specs printing
- **COLOR** and b & w copying
- pec books: GBC, spiral, 3-hole punch
- **SCANNING SERVICES**
- internet plan room & bid distribution
- Wide & small format —
- Large & small quantities —

Locations in — Mass.: Peabody RI: Providence
Conn.: Hartford — Danbury — New Haven —
New London — Waterbury NY: White Plains
visit our website for directions
www.merrittgraphics.com
or call 800-343-8296
Digital Imaging Technology Leaders

Customer
satisfaction is
our goal!

Walter W.
Fredrick
ASSOCIATES

a division of
**JOSEPH
Merritt**
S. COMPANY since 1908



**SOUTH COUNTY
POST & BEAM**



A Full Service Timber Frame Company

Designing and Building Timber Frames Since 1976

**Design / Build
Timber Frame Services
Available Nationwide**

Custom Homes

Barns

Pavilions

Covered Bridges

Timber Frame and
Panel Enclosure Systems

Heavy Timber Trusses
with Traditional Joinery
or Steel Connectors

Timber Components

Commercial

521 Liberty Lane
West Kingston, RI 02892
pho: 800.471.8715
fax: 401.783.4494

info@SCPB.net
www.SCPB.net

Dreams to scale...



South Boston Competition

GPI
models
a Marino Graphics Inc., Co.

79 Prospect St. Somerville MA 02143
617.628.1900 www.gpimodels.com

Fear and Loathing in Woods Hole:

Building a contemporary house on Cape Cod

by Catherine Cramer

WILD. Igloo. White Castle. Death Star. Wild.

Tuscan. Huge. Wild. Italian, sort of. Lab building. Bread loaves. Barn. Wild. Moorish star wars. Just wild...

Much to my surprise, I find that my fellow townsfolk have a very limited vocabulary for architecture. "Surprise" because this after all is Woods Hole, home of five scientific institutions, studded with Nobel Prize winners and PhDs. My neighbors on all sides are doctors, both medical and academic. A stroll down the street is serenaded by bits of classical music played live — the biologist at his piano, the statistician at her flute — violins, harps, classical guitars. Residents here are a highly sophisticated, educated bunch indeed. *Wild*. In truth, they prefer to pretend that they live in a bygone time, merrily folkdancing in the preserved Community Hall. State-of-the-art is expected in the laboratory, but home in this village is a retreat into the cozy past. The present is just too *wild*.

Despite theories to the contrary, it's been proven: even scientists don't like change. This partially explains the reactions I've received in the course of building my contemporary house on Cape Cod. In my first meetings with the architect, Thomas Hiksdaal, we talked about my specific needs — gallery space, studios for art-making and music-making, a special spot for a grand piano, room for grown children. My assumption that the building would also be a unique work of art itself, a work of architecture, was so ingrained in me that it never came up as a question. I expected the design to be of its time. My house isn't wild at all. It is as composed as a Bach prelude, harmonies and resonances playing off each other, a carefully constructed whole.

"To make art you must be able to create concepts without fear," says Thomas, with an architect's characteristic confidence. Yet my trembling fellow villagers seem more eager to crawl back into a pathetic imitation of the past than to face the scary present, seemingly oblivious that even "historic" houses were contemporary when they were built. History isn't made if it just endlessly repeats itself. My house frightens them.

Naïvely, I didn't give any thought to what I might be in for, inserting a contemporary house into a traditional milieu. I didn't realize I should prepare for greetings in the Post Office and on the library steps such as "Well, I kind of like it, even if no one else does" or "I'm the only one in my family who really likes it" or "I love telling your neighbor I like your house just to drive her nuts — she hates it." Even my family turned on me. I hear second-hand that one of my cousins is appalled at the design of the house — and he's a contemporary painter. "It's not Woods Hole," says my sister. Were the good people of Plano, Illinois, so rude to Dr. Farnsworth I'd like to know. I readily admit to being a staunch supporter of creativity and freedom of thought, but it never occurred to me that I'd have to defend that right in my own small town.

I am of both town and gown. My grandparents me in Woods Hole in 1896, he a biologist, she a medical doctor. They built a house here in 1904. According to family lore, my grandmother had a hand in the design, which is why the stairs intrude so awkwardly into the living room. Their family grew and they kept coming to Woods Hole in the summer, building and buying houses all the while. Relatives started living here year-round in the 1950s. Now there are about 30 of us related



Cramer House
Woods Hole,
Massachusetts

Architect:
Thomas H. Hixsdal AIA
Sandwich,
Massachusetts

vnies. Summer-only cousins pile in till there are close
100 inhabiting 18 houses around town, all of which are
angled, wood-frame construction except for my cousin
ank's Deck House, built from a kit in 1970. And now
ere's mine.

y building site runs steeply downhill from the street, with
e aforementioned doctors on either side and wetlands at
the bottom. Other than a 100-year-old clay tennis court and
o rickety gardening sheds, nothing had been built on this
before. That offends people, too — the loss of what's
ne to be known as "open space." I made numerous people
offer of tearing up my plans if they would tear down
ir existing house to make more "open space." I got no
ters. What really bothers them is change. My immediate
ghbors to the south — summer-only residents, he a
nous stress-reduction therapist, she the daughter of a
nous left-wing academic — got so stressed out that they
ponded by building an impenetrable 20-foot wall of
rgreens between us, stuck high up on an artificial berm.
much for my passive solar heat gain, not to mention
ir mellow liberal world views.

e site and my priorities drove the design concept. The
se tumbles down the hill, providing me with everything
eed along its way. The design in turn drove the choice of
aterials: walls made of insulating concrete forms, the stucco
erior, concrete floors, standing-seam metal roof. This is
e area that male scientists in particular can relate to —
v the materials work. "What's that made out of? Is it a
od insulator? Can you kick a hole in it? Is that magnetic?"
ey don't ask, "How did your design concept influence
ur choice of materials?"

n without the collective disapproval of friends and family,
lding on the Cape can be hard. The choice of contractors
constrained both by the choice of materials and by the
oe's demographics. As in other affluent resort communities,

the precipitous rise in housing costs has caused many
working people to move off-Cape. I've been told that there
are qualified local contractors, but they are in such demand
that the wait becomes prohibitive. Our choice seemed
limited to Harvard-educated wooden-boat builders who, if
they even had the time or the inclination or the ability,
would charge me enough to make sure they could send their
own children to Harvard, not to mention Andover and
Oxford. Off-Cape became an attractive alternative.

Looking up "stucco" in the yellow pages in a CVS in an
unfamiliar town may not seem like the best way to find a
subcontractor, but it's a start. In the end, contractors for the
structural walls, stucco finish, and interior plaster all came
from the New Bedford area. The monolithic concrete floors
were poured by a company from Maine. The Follansbee
standing-seam terne-metal roof proved more of a challenge.
Eventually, with the help of the Follansbee rep, we found
Phil Johnson of Colliers, West Virginia. Phil and his
18-year-old assistant Cody drove up to the Cape in June
with their bending machine and solder and crimpers and
spent all summer here, putting on my roof and living in the
Town and Beach Motel. The roof is beautiful, sculptural.

Change embodies history, and vice versa. Every work of
architecture contains reference points to architectural history.
My house reflects personal history, too. I am lucky enough to
have a building site in Woods Hole because the previous
owner is a long-time family friend, a lover of classical music
who also embraces the concept of change. Our grandparents
were friends, all from Chicago. Her grandmother also had
a hand in the design of her family's Woods Hole house, built
in the early part of the 20th century. It's Prairie Style. It
must have been quite contemporary in its day. Wild, even.
My house is right next door. ■ ■ ■

Catherine Cramer is a freelance writer and musician in Woods Hole.
She is looking forward to her first summer in her new house.

Revolution in the Dunes

Modernism on the Outer Cape

by David Fixler AIA

The Modern movement came selectively to New England, taking root among the progressive enclaves of artists, intellectuals, and technological visionaries that this region has nurtured since the 17th century. Cape Cod was home to two such communities: Woods Hole and the dunes of Wellfleet and Truro. Woods Hole can lay claim to two of the first Modern residences in the eastern United States: the 1912 Prairie Style Bradley House by Purcell and Elmslie, and a 1929 experimental functionalist villa for G. Lyman Paine on Naushon Island by J. C. B. Moore. But it is among the remote dunes and scrub-pine landscape of the Outer Cape that Modern architecture developed a unique variant that flourished in the years immediately following World War II.



Breuer Residence, 1947
Wellfleet, Massachusetts

Architect:
Marcel Breuer

top:
Thomas Kuhn House, 1960
Wellfleet, Massachusetts

Architect:
Saltonstall & Morton



bottom:
Comfort House, 1951
Wellfleet, Massachusetts

Architect:
Saltonstall & Morton

the early 1940s, Jack Phillips — a young Boston Brahmin acolyte of Walter Gropius and one of the largest land owners on the Cape — established a Modernist outpost in Wellfleet and Truro, building a series of small residences known locally “paper houses” — lightweight, functionalist boxes that raised suspicions among some locals that these foreign objects were somehow being used to signal German U-boats lingering offshore. After the war, Phillips persuaded many prominent members of the Boston intellectual and artistic community to join him, making land available to colleagues and mentors from MIT and Harvard, who were lured by the seductive light and the quiet of the Outer Cape.

By the end of the decade, this remote stretch of Cape Cod had become a laboratory for internationally recognized architects such as Marcel Breuer and George Chermayeff, as well as local Modernists with deep roots in New England, including Phillips, Nathaniel Saltonstall, and his partner Oliver Morton. Far from being foreign — or arbitrary — architectural impositions, the houses and small community buildings they designed are sensitive, heightened responses to building in harmony with the ephemeral, delicate ecology of the Outer Cape. Through research in the structural and weathering characteristics of wood, and through the use of inexpensive, often recycled materials such as

Homasote, a “sub-regionalist” local vernacular emerged, an architectural vocabulary that managed to fuse the rustic simplicity of the local dune shacks with the high style of international Modernism — and all with the lightest possible touch on the land. These simple structures still offer lessons addressing some of today’s great architectural challenges: sustainability and environmental fragility, affordability, and appropriate response — to name just a few.

It is particularly telling that Breuer and Chermayeff — two designers later associated with the Modernist interpretation of regionalism as an environmental and cultural phenomenon — would choose to use this area as a laboratory to explore fundamental ideas about shelter and to expand their early dedication to craft. Chermayeff purchased a cottage in Truro in 1947 and continued to expand and tinker with it until 1972. He built a separate painting studio in 1952 and several additional houses that expand on his explorations into the expressive possibilities of the post-and-beam frame; these structures also contributed to his ongoing research into the psychology of space and social interaction that would eventually lead to his seminal 1963 book, *Community and Privacy*. Breuer built a home for himself in Wellfleet in 1948 and at the same time designed one for MIT professor, visual theoretician, and fellow Hungarian Gyorgy Kepes. These are also simple structures, casual and appropriately regional in appearance, but sufficiently rigorous in their formal arrangement, proportions, and expression to be unmistakable icons of Modernism.

While the presence of such luminaries attracted many in the architectural community (and produced some legendary parties), much of the tangible work that inextricably tied Modernism to this landscape was done by regional practitioners such as Saltonstall and Morton, and Olav Hammarstrom, a Finnish architect who worked on MIT’s Baker House with Alvar Aalto, stayed in America to work with Eero Saarinen, and settled in the mid-1950s in Wellfleet (where his Chapel of St. John the Fisherman is a local landmark).



Chermayeff Residence
Wellfleet, Massachusetts
Architect:
George Chermayeff

Saltonstall was from an old New England family, attended Harvard, and was an early patron of Modern art as one of the founding members of Boston's Institute of Contemporary Art in 1936. By 1940, with the design of a seaside house in Camden, Maine, he had defined a quiet, regional Modernism with strong affinities to the contemporaneous Bay Region Style pioneered by William Wurster in California. At the same time, architect Gunnar Peterson was also attempting to show that the Modern movement had a place in the lexicon of appropriate building on Cape Cod, with the building and subsequent publication of a cluster of houses along the beach on Bywater Road in Falmouth that became the Cape's first Modern development.

In 1949, Saltonstall designed and built The Mayo Colony (now known simply as The Colony) as an artists' retreat in Wellfleet, where he invited guests to stay in minimal functionalist cottages clustered in the woods around a communal gallery where they could socialize and exhibit their work. The Colony is a rare example of a compound built specifically as a Modernist response to a delicate landscape and regional vernacular — in its own way, it is as innovative and sensitive a retreat as Frank Lloyd Wright's early camp in the Arizona desert that eventually became Taliesin West. Despite the robustness of the construction in order to withstand the rigors of the New England climate, the buildings still retain an air of lightness and impermanence that are both their charm and the source of their current precarious status.

Today, diverse pressures are endangering the Modernist legacy of Wellfleet and Truro. The integrity of The Colony is threatened by the tremendous appreciation in land values that has resulted from the universal discovery that there are few nicer places on earth than Cape Cod in summer, and by the expectations of those who invest large sums of money to savor this ambience from the comfort of new houses that match their means and aspirations. The scale and character of the proposed replacement for a Colony cottage that is for sale as of this writing threaten to overwhelm the compound's remaining structures and landscape, destroying the Colony's unique and delicate sense of place. Other structures face different challenges. Many small works tucked into remote areas, such as a cottage by Saltonstall for

the family of Thomas Kuhn — the author of the classic *The Structure of Scientific Revolutions* who popularized the phrase "paradigm shift" — have been absorbed into the land set aside for the Cape Cod National Seashore. The National Park Service, as the steward of the National Seashore, does not have sufficient means in the present political climate to care for these properties as they revert to government ownership under the terms of the original legislation establishing the Seashore. Moreover, the Park Service is presently under no obligation to evaluate and preserve buildings less than 50 years old as cultural resources. This situation is exacerbated by the difficulty of building broad support for the legacy of Modernism in New England — a by-product of a larger popular cultural shift in architectural values toward houses with a more traditional appearance.

Collectively these issues have motivated local advocates, the Cape Cod Commission, and groups such as DOCOMOMO to focus on the possible creation of an historic district or districts to foster the preservation of these resources. Perhaps more significantly, this effort has also opened and encouraged healthy debate about why these houses are important, why Modernism was and remains an important part of our cultural heritage, and what constitutes an appropriate, realistic preservation strategy that may actually have a chance of succeeding in this time and place. And with some luck, this effort might even offer clues as to what constitutes an appropriate, realistic new architecture in this very special environment. ■ ■ ■

David Fixler AIA is a principal at Einhorn Yaffee Prescott Architecture and Engineering/PC in Boston. He is president of DOCOMOMO/US-New England, a director of the Society of Architectural Historians, and serves on the DOCOMOMO International Specialty Committee for Registers. DOCOMOMO is an international organization dedicated to the study and preservation of the built legacy of the Modern movement.

For more information, go to www.docomomo-us.org.



**Built to
resist whatever
the coast
throws at it.**

**Hurricane winds.
Salt air.
The new building
codes.**



Andersen® 400 Series windows and patio doors with Stormwatch™ protection. A full product line that's as rugged as it is beautiful. Even in the face of the new IRC building codes. Visit andersenwindows.com or contact the dealer below.

LONG LIVE THE HOME® **Andersen** 
WINDOWS • DOORS

Visit your local Andersen Excellence Dealer today!

Falmouth Lumber, Inc.
E. Falmouth, MA
508-548-6868
www.falmouthlumber.com

**Mid-Cape Home Centers
Complete Home Concepts**
Hyannis, MA • 508-362-6308
www.midcapehomecenters.com
Corporate Affiliate Member of BSA

**National Lumber &
Kitchen Views at National Lumber**
Newton • Mansfield • Salem, MA
800-370-WOOD
www.national-lumber.com

All Together Now

Planning a common future

Margo Fenn talks with
Randolph Jones AIA, AICP

Land development on Cape Cod, 1951–2025



Commercial



Industrial



Higher density
residential



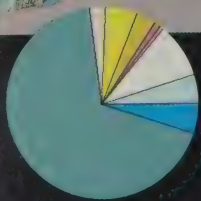
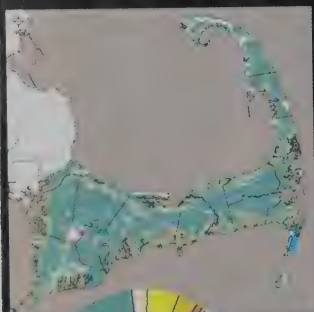
Low density
residential



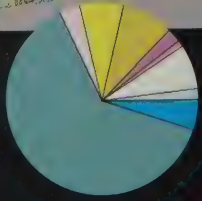
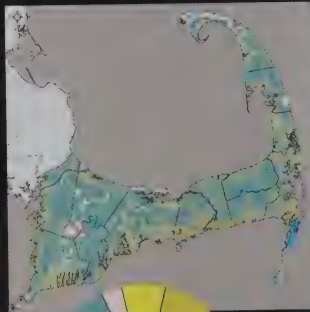
Urban open,
industrial and
recreation



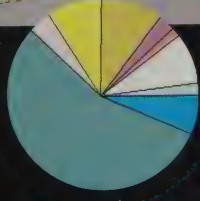
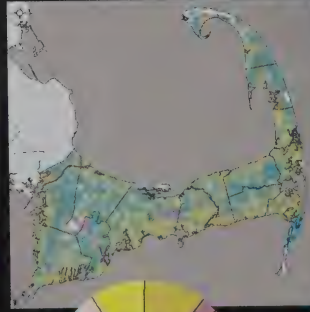
Open
undeveloped
lands



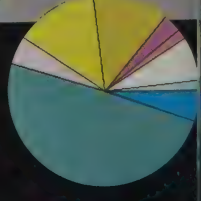
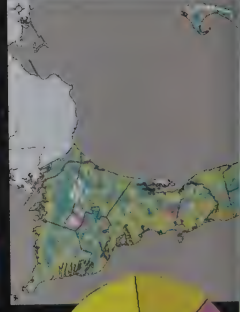
1951



1971



1985



1990

MARGO FENN is the executive director of the Cape Cod Commission, which she joined as chief planner at the time of its formation in 1990. She was previously the planning and development director in Chatham, Massachusetts, and has held planning positions in New York and Wyoming. She holds a master's degree in urban planning from UCLA.

RANDOLPH JONES AIA, AICP

Randolph Jones, AIA AICP, is a principal in The Jones Payne Group of Boston, Providence and Monterey and heads the firm's urban-design practice group. He served as the co-chair for the BSA's Civic Initiative for a Livable New England and the Density Conference. He currently serves on the Advisory Group for the AIA's Regional and Urban Design Committee (RUDC).

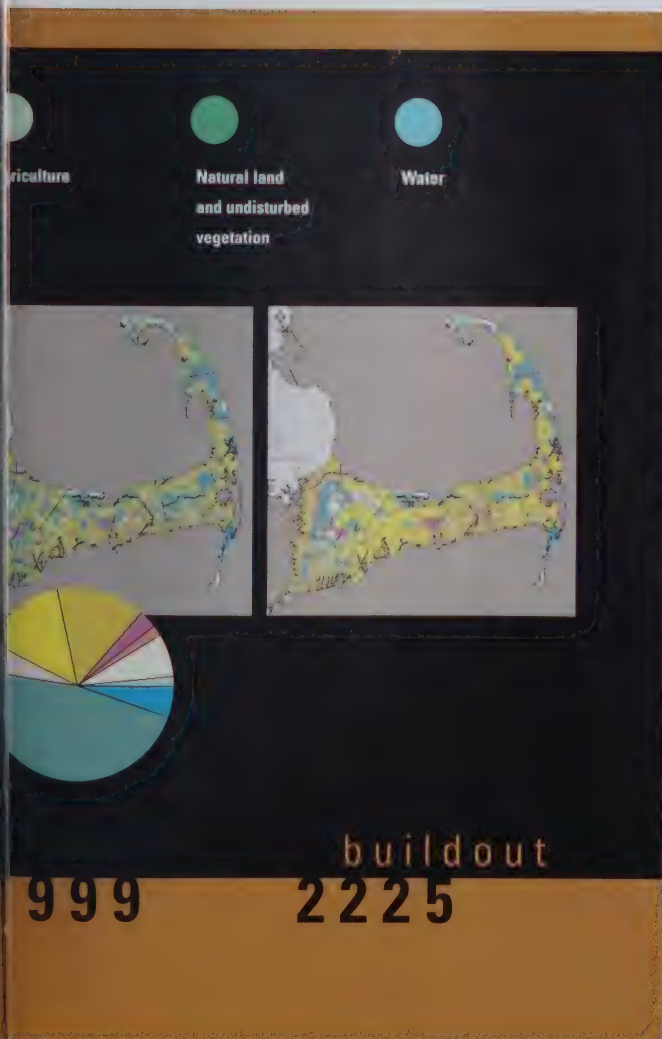
RANDOLPH JONES: Next year will mark the 15th anniversary of the Cape Cod Commission, which is still the greatest experiment in regional governance in the Commonwealth of Massachusetts. You've been with the Commission since the beginning. How have you seen the core mission change?

MARGO FENN: I don't think our core mission has changed. I think the focus has changed from year to year, and we've had to shift our priorities. There are issues now on Cape Cod that were not as big years ago, such as affordable housing and the need for wastewater infrastructure. And I think we've also learned something about land-use and our development patterns. Some of the zoning that was very conscientiously put in place in the 1980s is not serving us well now, and we've come to realize that we need to make some dramatic changes.

RANDOLPH JONES: When you think about Cape Cod as a region, what comes to mind?

MARGO FENN: Because we're a long arm sticking out into the sea, Cape Cod is easy to identify as a region. That's certainly how the outside world sees us, even though we have 15 towns with individual identities. And it's true that the towns really have far more in common than they have differences, both in terms of what's wonderful about the place and in terms of the problems that we face. So regional solutions are really necessary here. We can't solve our problems town by town.

RANDOLPH JONES: The Cape Cod Commission was established in 1990 to do just that — to bring these 15 communities together in a more formal way.



MARGO FENN: Yes. The Commission was created in response to a huge development boom that happened on the Cape in the 1980s. The population grew by 26 percent from 1980 to 1990. And many people felt that the growth was completely out of control, and that the resulting problems of traffic congestion, loss of open space, and threatened water resources couldn't be solved individually by towns. One town's decisions would have an impact on a neighboring town. The Commission was established by an act of the state legislature, which was ratified by a majority vote of Cape Codders. There were some towns that did not vote in favor, but the legislation was structured so that all towns would be included if a majority of the voters approved it.

RANDOLPH JONES: You're dealing with a range of sometimes conflicting dynamics. One is regional issues versus local issues; another is the balancing act between the environment and growth. And another is more peculiar to the Cape — the fact that you have a huge demographic shift from quiet winter to busy summer. How do you grapple with all that? Do you simply plan for the worst case?

MARGO FENN: That's a challenging question. We had to grapple with it when we were working on the regional policy plan. An example is in the transportation section of the plan. What should we be planning our road system for? Should we be planning for the summer peak? We had a lot of debate about that, and the conclusion that we reached was, No, we do not want to build a road system that is going to accommodate our peak summer traffic. I think people were willing to live with a measure of congestion during the summer in order to try to protect the visual character of the place. Ed McMahon of the Conservation Fund in Washington has a wonderful metaphor about traffic congestion. He says that widening roads to deal with traffic congestion is like loosening your belt to deal with obesity. It really doesn't solve the problem; it just makes it bigger.

RANDOLPH JONES: The Commission seems to have succeeded in laying out a very specific and transparent development process so the planners, the developers, and the communities all understand how it works.

MARGO FENN: We have development thresholds for the kinds of projects that need to be referred to the Commission. The lion's share of development activity on the Cape does not actually come to us for review, because it's smaller than those thresholds. For example, a commercial building of 10,000 sq feet or more is considered a development of regional impact; that would come to us. We look at proposed subdivisions of 30 acres and/or 30 lots or more. We've reviewed shopping malls, golf courses, subdivisions, some unusual coastal projects like dredging, and coastal revetments. If a project submitted for a local permit meets one of our thresholds, it then is referred to us by the local board or official. If we approve a project or approve it with conditions, the local authorities can add conditions of their own. But if we deny a project it cannot go forward at the local level. Local authorities also can't remove any of the conditions that we place on a project. So there are two levels of scrutiny that a project faces, and has to pass both local and regional muster.

RANDOLPH JONES: It sounds as though the process itself encourages communities to think on a regional basis.

MARGO FENN: Our first few years of operation were fairly contentious. That pattern weaves in and out over the years. This is difficult work to do. It's never without controversy. As my state senator said to me recently, "No one loves regulators, not even their mothers." That's just a fact that we have to live with. But we've established regulatory liaisons in each of the towns. And we have a staff that will go out and meet with the towns and work with their review processes. We try to keep the communication line open as much as possible so towns can get their issues on the table while we're doing a review. That doesn't always work perfectly, but that's the goal. Communication has gotten better over time.

RANDOLPH JONES: You mentioned that you provide a lot of technical assistance. In addition to the housing plan, you've created model bylaws and zoning regulations. How much of the language has actually been adopted?

MARGO FENN: Some has, but it's really not the Commission's job to make local communities change their zoning — those are really local political decisions. It's our job to give them the guidance and the information and the support to do that. There's been a very interesting effort in the last couple of years. The Association to Preserve Cape Cod (APCC) formed a Cape Cod Business Roundtable

ade up of business leaders, environmental leaders, planning advocates, and town and county elected officials, who have created a very unusual partnership to try to grapple with some of the bigger problems at we're facing. They've taken on this issue of zoning and smart growth — what needs to be done at the local level to create zoning that works, that doesn't sprawl, that respects the traditional settlement patterns of Cape Cod by protecting open space and providing compact village centers. All of these things that we've been advocating for years. But coming from the Roundtable, this issue is getting a level of attention that it never got as a Commission issue, because the Roundtable members represent a much broader slice of Cape Cod interests. They have managed to generate a lot of energy and interest in the notion that it's time to fix our zoning. They're getting press coverage and, believe me, getting newspapers interested in zoning is not easy. It's because the idea is coming from a variety of different voices — not just the planners and the environmentalists. It's the president of Cape Cod Five Cents Savings Bank. It's Doug Storrs, the developer of Mashpee Commons. And that's a much more powerful message.

RANDOLPH JONES: That's a phenomenon in other regions, too. Citizens are asking how they can structure zoning to allow them to build what's in their traditional downtowns. They're learning that the current zoning guidelines actually prevent the kind of development they'd like to encourage.

MARGO FENN: And a planning agency by itself cannot make this happen. It has to have partners in the rest of the community to sell the idea. The business Roundtable on the Cape has made all the difference in terms of building public support for an idea that we've been pushing for 14 years.

RANDOLPH JONES: But it also sounds as though this business constituency has upped the ante. They're in a position to offer potential solutions to some of the issues that have come out of the earlier planning efforts, such as wastewater treatment.

MARGO FENN: An interesting thing has happened politically on Cape Cod over the time the Commission has been operating. When we were first created, the debate around the Commission Act was very contentious. The business community in particular was adamantly opposed to us. We banged heads with them for the first three or four years that we were in business, and it was pretty ugly and not

very productive. We had a campaign for the creation of a land bank on Cape Cod, and the original proposal was to have a real-estate transfer tax that would go into a fund to buy open space, modeled on the process on Martha's Vineyard and Nantucket. The real-estate community really fought that, and it was defeated. And yet no one said that we didn't need a land bank. What they said was that this was the wrong funding mechanism. So there was a joint effort from both sides to come up with something better, which resulted in the idea of a 3 percent surcharge on the property tax. The second referendum vote passed in all 15 towns with a good margin of support. During that campaign, relationships



Mashpee Commons
Mashpee,
Massachusetts

Architect:
Duany Plater-Zyberk
& Company

Developer:
Cornish Associates



Star Market
Harwich,
Massachusetts

59,054-sq. ft.
redevelopment project
reviewed and
approved by the
Cape Cod Commission

were built between these two groups, who had always viewed each other as enemies. And ever since then, things have really been different.

RANDOLPH JONES: Cape Cod is home to Mashpee Commons, a development that architects and planners sometimes point to as a good model for future development, although it's a bit isolated. What kinds of challenges has that kind of New Urbanist approach met with on the Cape?

MARGO FENN: I think Mashpee Commons has arguably the best physical design of any new development that we have on Cape Cod. But the developers are grappling with a very tough location. They're in the Mashpee River Watershed, and even though they have a treatment plant that is getting very good levels of nitrogen removal, they're still discharging in that watershed and the Mashpee River is experiencing some very serious nitrogen overload. They're also on the major east-west road link on Cape Cod — Route 28 from Falmouth to Hyannis — and their village center is right smack in the middle of it. It's hard to balance a pedestrian-scale village center with the demands on a regional roadway, which must function for longer, regional trips. They're also grappling with how to create more density. This place doesn't have infinite development capacity. Greater density in the village center, which I support, needs to be offset with open space protection elsewhere. That's a requirement of the regional plan, which is intended to discourage the development of raw land. One of the things that Mashpee Commons has been working with the town on is a transfer of development rights that will protect open space elsewhere.

RANDOLPH JONES: The Cape's environment is extraordinarily fragile. You face enormous demographic and development pressures. What are the biggest challenges to sustainability that you see ahead?

MARGO FENN: Water and water quality are probably on the top of everybody's list, and that's why wastewater treatment has become such a priority here. We really cannot address our water-quality problems without addressing wastewater treatment. For the next five years, that will be our highest priority. Transit is going to be essential if we're going to stick to our guns and not widen our roadways. We need permanently protected open space. We also need to focus on protecting the beauty of our built environment. Affordable housing is high on the

list of priorities. The diversity of the community is extremely important, and our housing prices have gone up so much in the last few years that we're really pushing not only poor people, but also middle-class people off Cape Cod. And that's not sustainable. We need a permanent supply of protected affordable housing. The market is never going to supply that here; it has to be subsidized. There is no other way. You can build as many units as you want here, and they will all be picked up by the second-home market. We must get serious about either protecting the units that we already have — deed-restricting them as permanently affordable units — or building some rental housing that is going to stay affordable.

RANDOLPH JONES: Other regions, including metropolitan Boston, are looking at regional solutions for some similar kinds of problems. What lessons have come out of your experience that might help Boston put together a regional strategy?

MARGO FENN: You have to have visionary leadership at the regional level and build relationships with the whole community because you cannot do it alone. It can't be done top-down. It's very difficult, time-consuming work. I worked with a local town representative, whom I hadn't met previously. After a couple meetings, he said to me, "You know, you're not at all the monster I thought you'd be." And I said, "Well, you know, people get ideas in their heads about who you are and you have to show them that you are a person who's willing to work with them, who has reasonable ideas, and who respects them." That's probably the biggest lesson that I've learned. I have to keep learning it over and over again every day.

RANDOLPH JONES: Is there a limit to growth on Cape Cod?

MARGO FENN: There has to be. We're approaching build-out under our current zoning now. But I don't believe for a minute that everything's going to stop when we build on that last lot. There's going to be tremendous pressure to change the zoning and allow for more development. The question is whether we do that in a way that is sustainable. That's why wastewater treatment and transit and open-space protection and affordable housing are so essential. If we're not effective in doing all of those things, this place will not be livable. ■ ■ ■



A Projector For Every Room

Christie offers display solutions for every application and budget. Our wide variety of display technologies includes digital cinema, DLP™ and LCD projectors, rear screen projection modules and cubes, wall display controllers, plasma displays and more.

HB Communications has your Christie products. From production studios to meeting rooms and stadiums, HB can fulfill your needs. For the past 57 years, HB has been the Northeast's leading provider of Audio Video products, support and integration. As an authorized dealer and service center for 350 manufacturers, HB has a reputation for unparalleled support and service.

Discover the difference.

Call HB Communications and we will help you find the right display solution for your next room.

Toll free 877-HBforAV (877.423.6728)



HB COMMUNICATIONS
INC.

www.hbcommunications.com
Toll free phone: 877.423.6728

CHRISTIE

Project. Present. Perform.

Copyright 2003 Christie Digital Systems, Inc. All rights reserved.
Brand names and product names are trademarks, registered trademarks or tradenames of their respective holders.

www.christiedigital.com

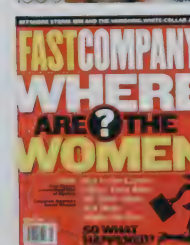
Covering the Issues

Periodical roundup

by Gretchen Schneider, Assoc. AIA



Have we come a long way, baby?...“Success...is less a function of gender discrimination than of how hard a person chooses to compete,” argues Linda Tischler in “Where Are the Women?” (*Fast Company*, February 2004). Simply put, men choose to compete by working longer hours; women will choose “the middle-schooler who needs attention” over the distant meeting. This is why, Tischler suggests, women have made up at least 40 percent of law-school students for the past 20 years but still represent only 15.6 percent of law partners nationwide. Statistics are similar or worse in fields like finance and medicine. Makes *The Wall Street Journal*’s fall 2003 statistics look progressive: 19.9 percent of AIA membership and 20.7 percent of architecture firm principals are now female.



Girl power...Even before her Pritzker Prize was announced, Zaha Hadid has been all over the newsstands. In the *Vogue* “power issue” (March 2004), Nicholas Fox Weber profiles Hadid, dubbing her a “ferocious genius” as he lauds her recent design for Cincinnati’s Contemporary Art Center. The *Modern Painters* special issue on architecture (Winter 2003) includes an insider’s view by Shumon Basar on what it was like to work for the superstar (and how they won the Cincinnati competition). And no less than the feminist force of *Ms.* magazine (Winter 2003/2004) names Hadid one of the “50 Women Who Made a Difference” in 2003, for finally translating many years of promise into exquisitely executed design. A visitor to our planet might conclude that Hadid is the only newsworthy female architect, but the message for the rest of us is that starchitecture is gender-blind. Brava!

Going, going...Are you an architect who outsourced construction-document drudgery to India? If so, then you’re on the edge of the future. India experienced approximately 300,000 new white-collar jobs in 2003, with over 900,000 projected during 2004, reports *Wired* in their February 2004 cover story “Kiss Your Cubicle Good-Bye.” Why? A US programmer earns \$70,000 annually; an Indian programmer earns \$8,000. In the longest of this series of articles, Daniel H. Pink unsentimentally traces the stories of several Indian and American workers exposing the management dilemma (or lack thereof) when workers are equal in education, experience, language, and skill — everything but salary. In a companion piece, Chris Anderson suggests this trend is simply the next step in American economic evolution. Outsourcing information jobs is ultimately good for our economy, and it frees our time for innovation and creativity. *Fast Company* (April 2004) takes a bleaker view. In “Into Thin Air,” Jennifer Reingold warns that any non site-specific task may soon be up for export. Many more companies send work overseas than are willing to admit it, she reports. Architectural outsourcing has begun but hasn’t received much attention. Yet.

Travels with Isamu...In its “Detour” issue, *Grand Street* (No. 72), takes readers on several architecturally inspired journeys. Photographs taken by Isamu Noguchi during his 1950s travels to India are accompanied by excerpts from conversations between Noguchi and his friend and fellow Japanese architect Kenzo Tange. Writer Neil Printz explains design projects the two shared in Hiroshima and suggests that this still-pressing question underlies all the work: “How do we face the past when history itself has become traumatic?” In an unrelated piece, Slovenian artist/architect Marjetica Potrc uses simple sketch-like paintings to explore complex urban conditions from Houston’s gated communities to South American barrios.

Looking up...If you’re an architect looking for work, go to San Francisco; if you’re an architect looking for work, go to Raleigh-Durham. Or, some might interpret *Business 2.0*’s March cover story on “The Next Boom Towns.” Author Paula Kaihla reports on this first-of-its-kind ranking of America’s 20 hottest job markets in the postrecession economy. Raleigh-Durham will rank first in best jobs; Boston 10th (whew!). San Francisco, at 7th, is the only city to specifically cite “architects, surveyors and cartographers” as one of its “hot professions,” though #14 Denver includes “designers (interior, exterior)” — whatever that means. ■■■

Gretchen Schneider, Assoc. AIA, teaches the architecture studios at Smith College and maintains a practice in Boston.

First Church of Christ, Scientist, Fountain Renovation, Photo by Jerry Howard

people places
design

COPLEY WOLFF Design Group

landscape architects and planners tel/617.654.9000 www.copley-wolff.com

Forget rolling the dice.



DAKOTA DESIGNSTAFF
delivers winning
P/E Staffing Solutions
every time.

Our staff are screened by a registered, practicing architect who personally interviews each candidate including portfolio review, hands-on CAD testing and reference checks. All staff are fully insured for liability and workers comp, and we cover all payroll taxes and benefits.

DAKOTA
DesignStaff

Draw from the Best!

To learn more, visit our web site
at www.dakotadesignstaff.com
or call 978-371-0530.

BSA A Division of BSA
A Staffing Solutions Company

Setting the Standard

2005 Annual

Build Boston

November 16-18, 2004

World Trade Center Boston

The convention and tradeshow
for design, building and
management professionals

For registration and additional
information call 800-544-1898
or visit our website at
www.buildboston.com

**Build
Boston**

www.lastmillenniumarts.com



19th and 20th century lamps and objects
design & art - 781.428.1000

Books

Land's End: A Walk in Provincetown

by Michael Cunningham

Crown Journeys, 2002

Reviewed by
Mark Ruckman



MICHAEL
CUNNINGHAM

Author of the Pulitzer Prize-winning *The Hours*

LAND'S END

FROM A JOURNAL

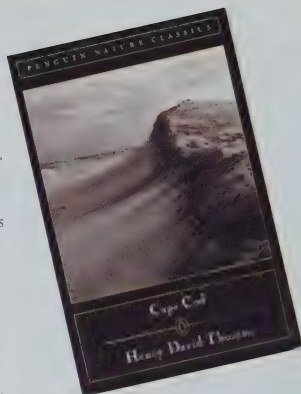
In all relationships, with people or places, first impressions can often deceive. Michael Cunningham, originally from Southern California, arrived in Provincetown over 20 years ago envisioning a small New England town like the ones he had seen in the movies. Instead he found Commercial Street, where his visions of "prim white saltboxes with well-tended gardens" gave way to a collection of shops and houses facing a narrow sidewalk and a collection of tourists looking as "baffled and disappointed" as he was.

Intending to leave as soon as his seven-month residency at the Fine Arts Work Center ran out, Cunningham instead fell in love with Provincetown and has been going there regularly ever since. Part memoir, part travelogue, *Land's End* is Cunningham's Provincetown — a collection of sketches of closely observed, deeply personal encounters with the landscape, beaches, buildings, and wildlife, and with friends and the ghosts of friends.

Cunningham explores both land and water from Long Point, the very tip of the Cape, to Race Point, the beach that is several miles from town. In the mid-1850s, the residents of Long Point escaped isolation and hurricanes by floating their 48 houses over to the West End. Most of these houses still stand, bearing blue-and-white plaques — small monuments to the human desire to correct past mistakes. Provincetown is uniquely accepting of people trying to correct the past, or merely to escape it. The town has long attracted outsiders and those who feel like outsiders; some of them contributed to Provincetown's well-documented history as an art colony.

Cunningham is fascinated by what is not as well-documented — the stories of the many unknown transplants who find their way to Provincetown. Inside-Out Man walks the East End wearing his clothes inside out. Radio Girl walks the streets announcing the news only she can hear. Cunningham's friend Billy bakes him a birthday cake surrounded by a plastic tube containing live goldfish. After Billy dies of AIDS, Cunningham and other friends scatter his ashes on the salt marsh at the end of Commercial Street. By telling these stories, Cunningham traces his own evolution from outsider to citizen. He writes, "Who knows why we fall in love, with places or people, with objects or ideas?" Provincetown's unique blend of geography, weather, water, sand, and light may offer an explanation for one writer's affection for an old town at the tip of Cape Cod. But just as likely, it is the A-House, Adams Pharmacy, and the A&P that constitute a love of place. Day after day, season after season, Provincetown "possesses a steady, grieving competence in the face of all that can happen to people." Some people call that home.

Mark Ruckman is an editorial assistant for *ArchitectureBoston*.



Cape Cod

by Henry David Thoreau

Penguin Nature Library, 1995
(reprint)

Reviewed by
Andrew St. John AIA

Walking in the woods near my home this morning, I wondered what I might have to say about a book written 150 years ago by an admittedly flaky naturalist. Eventually it dawned on me that I have been taught to experience the landscape in the manner of Thoreau himself — combining observation of the natural scene with a running commentary on humans and their impact on it.

As a founding member of the genre sometimes called "the literature of fact," Thoreau spanned the transition from the Age of the Naturalist, in which every aspect of the natural world was worthy of careful study, to the modern period, in which humans continue to study uncharted bits of the natural world, but add to their examination an awareness of their own effect on it. Thoreau interrupts a detailed examination of natural features with casually interjected observations about shipwrecked families and the effect of seawater on bones. His mixing of discourses on human and natural subjects may seem a little choppy to a modern reader, but his treatment of contrasting subjects in a similar style has a powerful effect.

Interweaving observations of the sea and of the Cape itself, Thoreau speaks of "walking along the shore the resounding sea, determined to get it into us," and of how "I had get the Cape under me, as much as I were riding it bareback." He does engage in the sentimentality of modern environmentalists, falling love with particular aspects of his subject. Instead, he maintains an Industrial and Machine Age sensibility, keeping observations of nature outside himself, while employing a subtle but constant undertone of irony about human activity.

The human aspect of Cape Cod may have changed more significantly than the natural since the mid-19th century. Thoreau describes a bare Cape — most trees having been cut by the time of his arrival — but a landscape not all that different with the stunted trees of today. By contrast, most inhabitants then lived a solitary existence, making their living from the sea or what it cast and the Wellfleet oysterman was delighted to host two strangers and talk till the small hours. Today the oysterman would find himself adrift in the crowds of tourists and second homeowners and not at all inclined to chat with any of them.

The book is a rambling discourse, much an exploration of Thoreau's observations and reactions as an exploration of the Cape Cod landscape. In the end, like most of us who live in the shifting boundary between the urban and the rural, looks for a balance between an appreciation of the natural world and an understanding of how to live in the world of people.

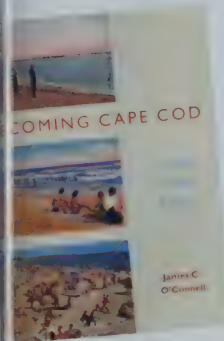
Andrew St. John AIA manages development projects for commercial and nonprofit clients.

Coming Cape Cod: Creating a Seaside Resort

James C. O'Connell

University Press of
New England, 2003

Reviewed by
Phyllis Andersen



rituals of a Cape Cod vacation
ell known: packing the car
beach toys and sports equip-
opening the summer house
tal cottage, visiting the local
eam store or clam bar. Less
n is the Labor Day ritual of
standing on the bridges over
Mid-Cape Highway waving
-bye to tourists. Cape Cod is
nique as a pleasure ground
s deeply ambivalent about its
ity. From Big Sur to Myrtle
i, locals are grateful to tourists
their revenues, yet resentful
eir intrusiveness and threat
gile environments. Tourism
as Cape Cod as its most
sive topic of interest. Real-
discussions and traffic jams
in a close second.

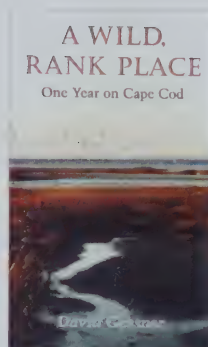
strange and windswept
sula appealed to Thoreau,
: descriptions of colorful
cters and their tall tales might
adventerly set up the Cape's
century marketing campaigns
embrace the heritage industry
omoting bygone days, old-
faded pleasures, and the ever-
t nautical theme. It was, as
O'Connell points out, a
ge created almost exclusively
tourist. O'Connell offers a
reading of the distinctive
s of Cape vacations and the

evolving character of summer
communities from Hyannis to
Provincetown. This is true cultural
history — detailed evaluation of
popular culture, shifting values of
an increasingly mobile population,
and inevitable class conflicts
between locals and summer people.
He draws on his extensive
collection of historic postcards to
illustrate monuments and views
now long gone.

Tourism started on the Cape with
sportsman camps and religious
camp meetings. Cottage colonies
gradually replaced tents. After the
Civil War, the railroad allowed
visitors with newly acquired
income and leisure to move to the
big hotels for the health benefits of
sea air and ocean bathing. Later,
the automobile democratized access
and made the whole Cape available
for auto touring. The automobile
spawned drive-in restaurants,
summer theaters, the antiques
trade, and the Cape Cod Baseball
League. O'Connell also points out
the exportable emblems of Cape
Cod life, especially the Cape Cod
house. This "small white box with a
pitched roof and shuttered
windows" became a national
housing type. It migrated through
Levittown and the suburbs of
almost every American city and
returned, somewhat embellished, to
the Cape as the quintessential
summer home.

O'Connell says that he wrote this
book to preserve the Cape, but to
his great credit the text is no screed
of despoilment and human greed.
He reveals the delicacy of governing
for conflicting needs and how the
threats of overdevelopment linked
to groundwater pollution drove
regional planning initiatives. All
who love the Cape can only hope
that such initiatives can continue to
protect Paul Theroux's view of a
perfect summer — "a dream of
childhood: idleness, and ice cream,
and heat."

Phyllis Andersen is Fellow for Cultural
Landscape Studies of the Landscape
Institute of the Arnold Arboretum and is a
member of the *ArchitectureBoston*
editorial board.



A Wild, Rank Place: One Year on Cape Cod

by David Gessner

University Press of
New England, 1997

Reviewed by
Joan Wickersham

Poor Cape Cod. It is under so much
pressure to be a Place. There aren't
a lot of books subtitled "A Year in
Hartford" or "A Year in Pittsfield,"
but the shelves are groaning with
memoirs by various writers who
have spent a year on the Cape. The
wind blows, the marshes stink,
the silvery grasses ripple, developers
put up greedy, ugly new buildings.
There is tension between the old
and the new, the wild and the built
— the balance is uneasy, but the
uneasiness is part of the Place.
The seasons change. The year is
over. The writer is wiser.

So well worn is this path that it
sometimes seems no writer plans a
sojourn on the Cape without also
planning a book about it. There's
a self-conscious assumption that
some miraculous inner transforma-
tion will occur. It's as if the
writer shows up and says to the
Cape, "Change me, damn it."

Blame Thoreau. As David Gessner
points out, Thoreau didn't merely
reflect on Cape Cod; he claimed it
and defined it. For Gessner, who
grew up spending summers on the
Cape, Thoreau's words are "as
much a part of the landscape as the
bayberry bushes, and I can't consci-
ously uneducate myself. My life
here [is] partly plagiarism."

A Wild, Rank Place is both a paean
to Thoreau and a fierce attempt
to get out from under him. Gessner
sees the irony — and sometimes
the sheer ridiculousness — of his
own struggle to follow in Thoreau's
literal and literary footsteps. "I
picture hordes of us, Thoreau
wannabes — individualists all —
marching out over the dunes."

What saves Gessner's book from
solipsism is his chronicling of his
father's cancer diagnosis and death.
He portrays his father as intimidat-
ing, tough to connect with, almost
impossible to please. His father
comes to stay briefly on the Cape
partway through Gessner's year,
physically weakened but critical
and rigorous as ever. As Gessner
watches his father deteriorate,
he feels irritation, rage, respect,
tenderness, and grief — sometimes
all at once. His father's presence is
welcome but intrusive, especially
since his father insists that every-
thing be done his way. "This is my
land, too," Gessner writes, with a
defiance that seems to address both
his father and Thoreau.

Though Gessner may have set out
to write a meditation on nature and
art, what he ended up with is much
edgier. It's a book about competi-
tion, full of uncomfortable macho
jostling around the notion of
fathers and father-figures. Can you
ever be as big as your father was?
How do you write about a place
when somebody great has already
written about it? Or, to put it in
more general terms: How do you
mark your creative territory when
someone bigger, better, wilder,
and more original got there first?

The answer, for Gessner, seems to
be: You write about the struggle.
And what you discover is that the
struggle for territory *is* the territory.

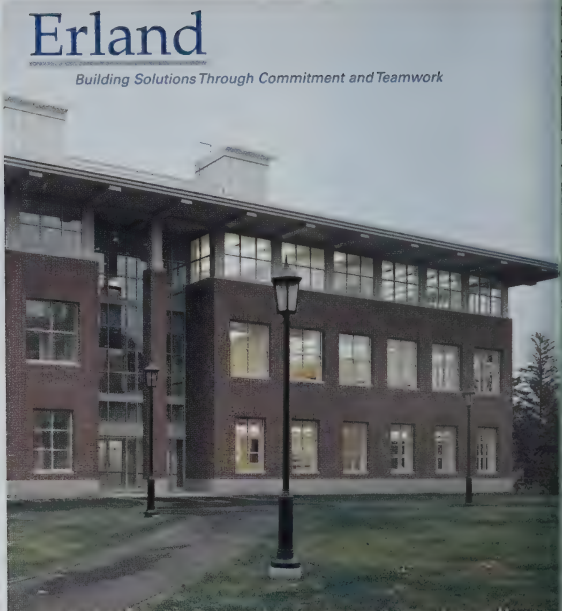
Joan Wickersham lives in Cambridge,
Massachusetts. She is the author of
The Paper Anniversary and is finishing a
new novel.



PRIVATE RESIDENCE, MARTHA'S VINEYARD
ASLA HONOR AWARD
BSLA HONOR AWARD

HORIUCHI SOLIEN
LANDSCAPE ARCHITECTS


200 MAIN STREET
FALMOUTH, MA 02540
508 540-5320



Erland
Building Solutions Through Commitment and Teamwork

Program Management • Construction Management • Design/Bu

Erland Construction, Inc. | 83 Second Avenue | Burlington, Massachusetts 01803
(781) 272-3440 | sylvia@erland.com | www.erland.com



Cambridge Seven Associates, Inc.
Architects, Planners & Exhibit Designers

1050 Massachusetts Avenue Cambridge, MA 02138 t: 617.492.7000 www.c7a.com

Brookline Courtyard Marriott



build with care

Respectful collaboration
you can count on.
www.mtruant.com

truant
CONSTRUCTION
MANAGERS

Site Work

Websites of note

American Institute of Architects	www.aia.org	32
American Anchor	www.american-anchor.com	4
Arclinea Boston	www.arclineaboston.com	inside front cover
Boston Architectural Center	www.the-bac.edu	32
Brockway-Smith Company	www.brosco.com	39
Build Boston	www.buildboston.com	47
Cambridge Seven Associates, Inc.	www.c7a.com	50
Clayton Block	www.claytonco.com	31
Copley Wolff Design Group	www.copley-wolff.com	47
Daigle Engineers, Inc.	www.daigleengineers.com	32
Dakota DesignStaff	www.dakotadesignstaff.com	47
Erland Construction, Inc.	www.erland.com	50
C.E. Floyd Company, Inc.	www.cefloyd.com	33
Walter W. Fredrick Associates	www.merrittgraphics.com	33
GPI Models	www.gpimodels.com	33
HB Communications	www.hbcommunications.com	45
Horiuchi & Solien Landscape Architects	www.horiuchisolien.com	50
Horner Millwork	www.hornermillwork.com	6
Integrated Builders	www.integratedbuilders.com	32
International Masonry Institute	www.imiweb.org	19
Last Millennium Arts	www.lastmillenniumarts.com	47
LiteLab Corp	www.litelab.com	30
lux lighting design	www.luxld.com	4
Marble and Granite, Inc.	www.marbleandgranite.com	24
Marvin Windows and Doors/A.W. Hastings	www.awhastings.com	18
Noble & Wickersham LLP	www.noblewickersham.com	24
Pella Windows & Doors, Inc. of Boston	www.boston.pella.com	6
Rider Hunt Levett & Bailey	www.riderhunt.com	30
Service Point	www.servicepointusa.com	24
South County Post and Beam	www.scpb.net	33
Thoughtforms, Inc.	www.thoughtforms-corp.com	outside back cover
Tofias PC	www.tofias.com	30
Marc Truant & Associates, Inc.	www.mtruant.com	50
Vantage Builders, Inc.	www.vb-inc.com	24
Voigt & Schweitzer	www.hotdipgalvanizing.com	25
Wentworth Institute of Technology	www.wit.edu	5 and 7
Westbrook Concrete	www.westbrookblock.com	23
Richard White Sons, Inc.	www.rwsons.com	30
Wood-Mode	www.wood-mode.com	inside back cover

Cape Cod National Seashore

www.nps.gov/caco

One of the country's great treasures is surely the Cape Cod National Seashore — the 40-mile-long beach that belongs to all of us. This site is the source for information on the history, ecology, and animals of this sandy wonderland. Check out the “dune shack” subcommittee report for its sophisticated understanding of preservation issues.

Wellfleet Shellfish Department

www.wellfleetshellfishdepartment.org

Can't tell an oyster from a quahog? Your friends in Wellfleet can help you learn the ins and outs of digging and shucking. Explore catch statistics and regulations and read tips on boat maintenance, gear, and what the well-dressed shellfisher is wearing these days.

Tourism Concern

www.tourismconcern.org.uk

Maybe you go on vacation so you can leave the world behind. The earnest folks at Tourism Concern — “campaigning for ethical and fairly traded tourism” — are here to remind you that no man (or woman) is an island.

Miss Patti Page

www.misspattipage.com

Oh sure — go ahead and blame Patti Page for all the tourist kitsch in Hyannis. But listen to her sublime “Old Cape Cod” and you'll know that Miss Patti is a New Englander at heart. (Bet you didn't know she produces maple syrup at her farm in New Hampshire.)

Woods Hole Oceanographic Institute

www.whoi.edu

Sea creatures, climate change, fluid dynamics, ocean acoustics, shoreline changes — like the vastness of the sea itself, WHOI's research interests are wide and deep.

Cape Cod Online

www.capecodonline.com

Sitting at your desk, wondering what's happening on the Cape? Cape Cod Online, sponsored by the *Cape Cod Times*, keeps you up to date on local news. Check out “Special Reports” for in-depth information on a range of issues, including the wind farm, housing, and data from the 2000 census.

Planeta

www.planeta.com

“The global journal of practical ecotourism.” Make plans now to attend the online conference in September on “urban ecotourism.” Urban ecotourism, online conference — it's a cutting-edge two-fer.

Sand Castle Central

www.sandcastlecentral.com

Looking for a new career? Hone your sand-castle skills and turn pro. Sand Castle Central is “your on-line source for all things sand sculpture, including free tips for beginners.”

We're always looking for intriguing websites, however foggy the connection to architecture. Send your candidates to: epadjen@architects.org.

Other Voices by Joseph P. Kahn

The Christmas Tree Shop



Photo: Erikstein Pedersen

Fifty years ago my parents bought a house in Truro, on Outer Cape Cod, where my family summered when I was growing up. On the property was an old windmill that, although it no longer pumped our well water, bestirred itself whenever the wind blew hard across the Pamet River Valley. After a few years of enduring its metallic shrieks and groans, my parents took it down.

My father missed it most, I think, even though it stood only 30 feet from his writing studio. He liked the comfort of familiar things. So did I. Over time the windmill had become a reassuring, if noisy, signpost of our family life on the Outer Cape. Where it once stood is now a thicket of locust trees, brambles, and beach-plum bushes. Look hard enough and you'd probably find an old rusting bolt there, since the windmill's carcass lay there for years afterward, or so I remember, until the encroaching vegetation slowly swallowed it up.

Those childhood days are long gone, replaced (if not erased) by fresh reminders of how the Cape landscape has changed over my time there — and continues to change. Drive across the Sagamore Bridge, for instance, and the first object you'll see is an outsized, ersatz version of our old windmill. This one doesn't pump water, or much of anything besides the tireless engine of consumerism. In its own way, though, it's as totemic as the Kennedy Compound in Hyannisport or Provincetown's Pilgrim

Memorial Monument. I speak, of course, of the Christmas Tree Shop near the bridge rotary, the store with the gigantic, whirring faux-blades outside.

Now, I have nothing personal against this store and its patrons. Or against consumerism in general, for that matter. I've been inside the Christmas Tree Shop a couple of times (largely at my wife's insistence, but that's another story). For what it is, it's all right, I suppose. Taken on its own terms — as a tchotchke-stuffed shrine to the neurotic belief that, whether the calendar says June or November, the holiday shopping season is right around the corner — it's better than all right. Nearly perfect, I'd say.

More disconcerting is the fact that of 24 Christmas Tree Shops in existence, seven, or nearly one-third, are located between the bridge and the Route 6 rotary in Orleans. Is there something about Cape Codders that invites their being reminded of Christmas on a year-'round basis? Several theories come to mind. One is that contemporary Cape Codders are unconditioned to, if not incapable of, living in the moment — that during the Christmas season they're thinking about the Fourth of July, and in July they're thinking about Christmas. Another possibility: They're bored with the Cape's lovely beaches, tennis courts, and golf courses (ultraviolet rays are so yesterday) and regard indoor shopping as a recreational alternative. Or, maybe a high percentage of day-trippers who traffic-jam

their way onto the Cape every summer weekend simply give up and look for something to do that involves no more driving whatsoever. Given that mindset, stopping to buy a starfish-encrusted wreath or Uncle Sam candle almost makes sense.

The Christmas Tree Shops, until recently a small, Massachusetts-based chain, were bought last summer by Bed Bath & Beyond, a retail housewares giant with 500 outlets and nearly \$4 billion in annual sales. Might further expansion be in the cards? It would surprise no one — certainly not me — if the Cape landscape, at least commercially, looks even more like New Jersey in another decade or two.

Goodbye, roadside clam shack. Hello, mega-mall.

Fortunately, much of my immediate backyard — along with substantial portions of the Outer Cape — has been protected from the worst of what I'll call the Windmill Effect. Forty years ago, the Cape Cod National Seashore arrived, preserving large swatches of land from tacky development. Our property sits within the park; consequently, the old neighborhood hasn't changed as much as it might have. Just outside the park boundaries, however, sit trophy homes that to my eye are the architectural equivalents of Christmas in July: gaudy, overstuffed symbols of a fetishistic materialism that cares less about scenery and setting than about celebrating the season. Drop tinsel on them and they'd look right at home in Aspen or the Hollywood Hills.

I fear a new generation of impressionable youngsters is being conditioned to think that's what Cape Cod looks like, or should look like, as families motor over the Sagamore Bridge, seeking comfort in familiar things. We all do that, I guess. But then, the phony windmill has become one signpost to the good life that Cape Cod still has to offer. All in all, though, I wish those blades shrieked and groaned from time to time. Somebody might be moved to take them down. ■■■

Joseph P. Kahn writes for *The Boston Globe*.



timeless. beauty.

Creating a kitchen your clients will love now and well into the future is a challenge. For inspiration, visit a Wood-Mode showroom. Experienced designers will help you create a lasting masterpiece for your clients.

And it's not just the look that will endure: the custom Wood-Mode cabinetry we offer is built using the highest quality materials and finishes. So the cabinets you specify will retain their beauty for years.

Visit a showroom and immerse yourself in the lasting beauty of our kitchens. Then meet with one of our design professionals and find out how we can work together to design the perfect kitchen.

Wood-Mode
FINE CUSTOM CABINETS



Get inspired. Call a Wood-Mode Showroom and request a copy of *Portfolio*, an indispensable tool for architects and designers featuring 132 pages of breathtaking ideas for every room in the home.

Discover the value of a Wood-Mode partnership:

Adams Kitchens, Inc., Stoneham 781-438-5065

Designer Cabinetry, Newton 800-439-4549

Drake Cabinet & Remodeling, Co., Lexington 781-862-2250

Kitchen Center, Framingham 508-875-4004

Kitchen Concepts & Roomscapes, Inc., Norwell 781-878-6542

Kitchens & Baths, Norwood 781-255-1448

Thoughtforms
has a new office in

Cape Cod



Thoughtforms www.thoughtforms-corp.com

Custom Builder

West Acton, MA
978.263.6019

Osterville, MA
508.420.5700

ArchitectureBoston

Library
Boston Architectural Center



US \$4.95 / CANADA \$7.50

0 74470 98499 3

The Arclinea Collection



Introducing the newest member of the Arclinea Collection, the Convivium.

The kitchen represents a moment in the day for the pleasure of sharing food, conversation and company. Arclinea's newest kitchen, the Convivium, surpasses the classical concept of the modern kitchen by redesigning the organization—and personality—of the warmest and most enjoyable room in the home.

Come visit us at our **new Boston flagship showroom**, the first of its kind in the United States, and learn how Arclinea can revolutionize your clients' kitchen experience.

Convivium, kitchen from
The Arclinea Collection
designed and coordinated
by Antonio Citterio

Arclinea Boston
10 St. James Avenue
Boston, MA 02116
Tel: 617.357.9777 Fax: 617.357.9707
info@arclineaboston.com www.arclineaboston.com

Arclinea
tecnologia creativa

Architecture Boston

July/August 2004

Politics

Many architects have a near-legendary aversion to politics. The reasons have been piling up for some time now, from a 19th-century notion that political activity is somewhat unseemly for a "gentleman's profession" to a 21st-century notion that the chaos of political process will just mess up a good idea.

Which is all very peculiar. Peculiar, because architects need politicians. And even more peculiar, because architects themselves are very political creatures.

In fact, any architect contemplating a career change should contemplate life as a politician. Consider these similarities: Good architects and good politicians are both motivated by a sincere desire to improve the world. They share idealism grounded in practicality. They mediate between conflicting needs and goals. They communicate with a range of people and constituencies. They are equally comfortable with big-picture thinking and the small scale of the mundane details that get the job done. They build consensus. They demonstrate leadership.

Politicians intuitively understand the similarities — so much so that they can't get enough of the architecture metaphor. Is there a politician anywhere who doesn't claim to be the architect of some policy or legislation? Love of the metaphor runs so deep that it has conceived its own federal agency: Federal Enterprise Architecture Program Management Office. FEAPMO apparently has nothing to do with architecture as we know it, although it's hard to be sure. (Architects and politicians share another, less laudable, characteristic — a love of impenetrable language designed to elevate their own apparent usefulness.)

Many politicians embrace architecture for another reason. The built environment affects all constituencies, and architects can often offer solutions that transcend the turf wars of party politics. Because architects are creative, they can provide the fodder that politicians need most, second only to votes: ideas.

Even the academic world seems to understand something about the reality of building that architects don't. A Google search of "architecture and politics" yields references to books and courses on architecture and politics in Germany, Italy, Israel, Latin American, even Stuart England. Viewing architecture as propaganda is not new. Viewing architecture as an instrument of social justice is not new either — the Modern Movement and even the rise of the urban design profession in the 1960s and '70s attest to that.

And yet most architects seem steadfast in their belief that their work is apolitical. Sure, a new courthouse or corporate headquarters is about politics. But a loft renovation? A branch bank? A supermarket? Politics is manifested in everyday actions and everyday buildings as much as in the grand gestures that get attention. Israeli architects Rafi Segal and Eyal Weizman, the organizers of the controversial 2003 exhibition "A Civilian Occupation," defined architecture as "the material product of politics itself."

Here is a challenge to our readers: stop at the very next construction site you see, and consider that building as the material product of politics. This July, Bostonians may be lulled into thinking that the 2004 Democratic National Convention is a significant political event. But true political events happen all year long — even on that construction site next door.

Elizabeth S. Padjen FAIA
Editor

2 Letters to the Editor

8 Politically Speaking

A roundtable discussion with:

Rebecca Barnes FAIA

Kathleen Born AIA

David Dixon FAIA

Diane Georgopoulos AIA

George Metzger AIA

Elizabeth Padjen FAIA

Anne Tate

Jay Wickersham FAIA, Esq.

18 Building on the Art of the Possible

The politics of green building

by Ted Smalley Bowen

24 Construction/Deconstruction

Boston's Central Artery in 1954 and 2004

by Peter Vanderwarker

26 Learning from Ammann:

Politics as a Design Program

by David Luberoff

30 Letter from Los Angeles

Urban Design and Diplomacy

by Martha Welborne FAIA

36 Smart Talk on Smart Growth

Douglas Foy talks with

Randolph Jones AIA, AICP

42 Covering the Issues

Periodical roundup

by Gretchen Schneider, Assoc. AIA

44 Books

47 Index to Advertisers

47 Site Work

Websites of note

48 Other Voices

The FleetCenter

by John Powers

Cover photograph by Jens Haas/Photonica



Editorial Board:

Wilson F. Pollock FAIA, Chair
Phyllis Andersen
Robert Brown IIDA, AIA
Bill Clegg IIDA
Leland Cott FAIA
Charles Euchner
John Fernandez
Tom Keane
Andrea Leers FAIA
Timothy D. Love AIA
Rachel Munn AIA
Hubert Murray AIA
Laura Solano
Jeff Stein AIA
Melvin Wesley
Joan Wickersham
J. Meejin Yoon

Editorial Staff

Elizabeth S. Padjen FAIA
Editor
epadjen@architects.org

Nancy Jenner
Managing Editor

Virginia Quinn
Associate Editor

Pamela de Oliveira-Smith
Marketing Manager

Mark Ruckman
Editorial Assistant

Steve Rosenthal
Peter Vanderwarker
Contributing Photographers

Editorial Offices

The Boston Society of Architects
52 Broad Street
Boston, MA 02109
Tel: 617.951.1433 x227
Fax: 617.951.0845
www.architects.org

Publisher

The Boston Society of
Architects/AIA

Brian Healy AIA
President

George Metzger AIA
Vice President

Jim Dunn CPA, Assoc. AIA
Treasurer

Deborah Fennick AIA
Secretary

ArchitectureBoston is custom-published bimonthly for the Boston Society of Architects by Pohly & Partners. © 2004 The Boston Society of Architects. All rights reserved. Reproduction in whole or in part without express written permission is prohibited.

ArchitectureBoston explores the ways that architecture influences and is influenced by our society. We invite story ideas that connect architecture to social, cultural, political, and economic trends. Editorial guidelines are at: www.architectureboston.com.

The views expressed in *ArchitectureBoston* are not necessarily those of the editorial staff, the Boston Society of Architects, or Pohly & Partners. *ArchitectureBoston* assumes no liability for unsolicited materials.

Subscriptions

ArchitectureBoston is mailed at no charge to all members of the Boston Society of Architects and the AIA New York Chapter, and to all AIA members in New England. Subscription rate for all others is \$19 per year. For more information, call 617.951.1433 x228 or e-mail architectureboston@architects.org.

Reprints: Jessica Nonnemacher

Reprint Management Services
800.494.9051 x157
jnonnemacher@reprintbuyer.com

Advertising Sales

Lise DaFonseca
800.383.0888 x957
liseda@pohlypartners.com

Richard Vendola
800.996.3863
rvendola@architects.org

Brian Keefe
800.996.3863
bkeefe@architects.org

Custom Publisher

Pohly & Partners
27 Melcher Street
Boston, MA 02210
Tel: 617.451.1700
Fax: 617.338.7767
www.pohlypartners.com

Diana Pohly
President

Stephani Finks
Design

Katie Hirtle
Marketing

John Heffernan
Production

Lia D'Amico
Edit

Postmaster: Send changes of address to *ArchitectureBoston*, 52 Broad Street, Boston, MA 02109. ISSN 1099-6346

Letters

I'm one of those people who carries a postcard image of Cape Cod, embodied in my father's Fourth of July 1957 Kodachrome (below) of my pregnant mother: she's holding my older sister outside their weekend cottage near the Bourne Bridge. Although my mother is a third-generation Brooklynite, even now she has a difficult time imagining the Cape ever developing like Long Island.

But after reading the roundtable discussion [May/June 2004], it's all too clear: the Upper and Mid-Cape could easily go the way of Nassau County on Long Island, while the Outer and Lower Cape hold on to a kind of rural character in the manner of Suffolk County, Long Island. Ouch.

Walter Dufresne
Brooklyn, New York



I agree for the most part with the roundtable discussion regarding the characteristics of "big" [March/April 2004]. In most cases I would have to agree that bigger, or at least denser, might be better when it comes to smart growth. American cities have begun to address the effects of sprawl by building larger buildings and larger infrastructure and by bringing educational institutions, healthcare, and science institutions to their downtowns as an urban regeneration strategy.

In contrast, the building boom in China mentioned in your discussion is unprecedented. Buildings such as the new World Financial Center in Shanghai are creating new skylines, new jobs, and wealth for millions of people. There is a race to

become the world's new superpower by being big. The number of new high-rises is attracting the world's best-known architects, each trying to outdo one another by building big. However, in order to understand China's hyper-growth, perhaps there should be an examination of the historical effects of a society that changes from a communist to a free-market society, at least in the economic sense. Perhaps there should be a post-occupancy evaluation. There is a psychological and emotional sense of rushing to create changes, to create better standards of living, and to celebrate a sense of economic freedom.

Importantly, cities such as Shanghai and Beijing must not only look to the success of America, but also look at the historic challenges needed to gain long-term economic sustainability. The effects of hyper-growth can also be dangerous. Perhaps the best example of being "too big for its own good" is the Bay Area's growth, which was fueled by the technology boom. But when the Internet bubble burst, companies with thousands of employees disappeared almost overnight. Large-scale building projects were abandoned and millions of square feet of office facilities remain vacant.

Right now in America, there seems to be a reversal of "big" — think of the iPod mini, the Mini Cooper, smaller laptops and cell phones with more features that can now do the functions of many tools. The number of new small and home businesses is also unprecedented. The new generation of workers is taking advantage of today's new work tools and building vast networks of alliances and outsourcing services throughout the world, thus the new "big idea" may be getting smaller and sleeker in design and more efficient. Perhaps, once again, it's America that is leading the charge to reinvent its brand, and by doing so, design has been essential as a catalyst for change.

Alex Wu
Director of Strategic Planning
KMD
San Francisco

As the owner of a second home in Truro and a member of the Truro Historical Commission, I read your Cape Cod issue closely [May/June 2004]. Its overarching theme is growth control — no surprise there, I suppose — and I have trouble reconciling my visceral response, which is that growth is destroying the Cape's special character and fragile ecology, with the realization that the truth is more complex and, in a way, more painful.

As James O'Connell's illuminating historical perspective on the Cape's growth makes clear, enlightened people have been sounding the growth alarm for over half a century — and yet the Cape soldiers on. If you told a visitor to Cape Cod in 1945 that the Cape's population would increase five-fold in his or her lifetime, he or she would have proclaimed the situation intolerable. But newcomers keep arriving, each one unaware of or happy to ignore the imperceptible incremental effect they are having. (The proposed Sagamore "flyover" will only accelerate this influx.)

I suppose we should face the reality that people and ecosystems adapt more than we anticipate. It's hard to acknowledge, but the Cape can and will in fact have to absorb significant additional growth, and the best we can do is to minimize its impacts. Margo Fenn and the Cape Cod Commission should be commended for taking on this unenviable task, reconciling aquifer protection, land conservation, preservation of town and rural character, affordable housing, due process, economic stability and home rule — all in a self-contained region with dramatic seasonal variations in population.

It's also painful to acknowledge that growth control is inescapably exclusionary: incumbent owners watch their property values rise while newcomers pay more and more to enter. Our response is largely to tap these newcomers for the resources to conserve land and build affordable housing through permit conditions, transfer taxes and inclusionary housing policies. It stretches our notions of fair play, but until voters are willing to have their taxes increased to pay for these social goods, I guess it will have to do.

Matthew J. Kiefer
Goulston & Storrs
Boston

Mashpee, which is mentioned in the May/June "Cape Cod" issue, never developed a traditional village core. It wasn't recognized as a township until 1870, 200 years after most Cape towns had formed their own distinctive village identities. In the late 1970s, an unusual pedestrian mall designed by Duany Plater-Zyberk was built next to the Mashpee rotary. At that time, Mashpee was an isolated crossroad between Hyannis and Falmouth. Gertrude Stein's quip, "There is no there there," would have fit perfectly. Today Mashpee is one of the fastest growing towns in the Northeast.

Eventually, the Cape's most original Potemkin village blossomed into Mashpee Commons. This and the core area around the rotary became part of Mashpee's emerging civic identity. The two state highways that intersect the rotary were, however, obsolete, overburdened, and antiquated. The Mashpee River watershed, another critical environmental resource, was nearby. Now, one million square feet of commercial development is being permitted or proposed.

The Cape Cod Commission, which will oversee some of this development, is committed to a policy of not expanding the roadways. Other proposals, such as affordable housing or mixed-use development including affordable housing, are exempt from Commission control. The off-season traffic volume on these roadways now exceeds peak-season volumes of 25 years ago. In the next 15 years, it is predicted that traffic on these roadways will increase by 30 percent. Gridlock will be a permanent condition. Mitigation by private developers, when it is site-specific, often requires widening and signalizing intersections. In the case of the rotary, the proposal is for some limited but yet undetermined modernization. Wastewater treatment is left to the local planning agencies. Their standards for nitrogen loading discharge are stricter than the state's. Effluent is treated 24/7 and tested monthly prior to discharge into ground leaching systems. Well testing for leached effluent is monitored at least semi-annually.

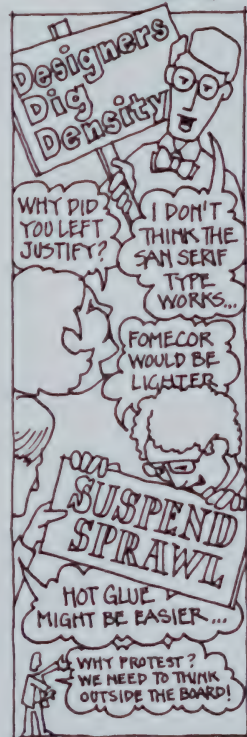
What is wrong with all of this? It is unrealistic and fundamentally unsound. Incremental mitigation will not alleviate the predictable off-season gridlock. Retail boxes and sprawl-style parking lots will swamp the core village and pedestrian architecture. At a recent Mashpee town meeting, voters approved \$120 for the Sewer Commission for fiscal year 2005. Regional and regulatory agencies are reluctant to face the very difficult challenges of requiring public transportation and public sewage treatment plants. Voter apathy and the infrastructure costs are their excuses for procrastination. No one has the daring or vision to demand that new infrastructure, and

the ground work for it, be created now. The incremental approach will suffocate Mashpee's fragile identity, and opportunistic developers will move on to other sites. Without intervention, the citizens of Mashpee and the state will bear the entire burden of solving these problems and paying for the costly cures.

Marty O'Malley
Preserve Mashpee
Mashpee, Massachusetts

Marginally Architecture

Kuttner FALA



REASON #7 WHY WE ARCHITECTS NEVER MAKE IT TO THE POLITICAL FRONT LINE...

We want to hear from you. Letters may be e-mailed to epadjen@architects.org or sent to *ArchitectureBoston*, 52 Broad St., Boston, MA 02109.

Letters may be edited for clarity and length and must include your name, address, and daytime telephone number. Length should not exceed 300 words.



John F Kennedy Memorial Park
Cambridge, MA



C R J : A

CAROL R JOHNSON ASSOCIATES INC Landscape Architects Environmental Planners 115 Broad Street Boston, MA 02110 617.896.2500 www.craia.com

Five-star service.



Pella's exclusive reps ensure exact measurements, prompt quotes, on-time delivery — and a good night's sleep.

THE PELLA WINDOW AND DOOR STORE™
45 FONDI ROAD • HAVERHILL, MA • 978-373-2500
COMMERCIAL DIVISION • 978-521-7100
www.pella.com



VIEWED TO BE THE BEST.™

© 2003 PELLA CORPORATION

What Architects need to know!

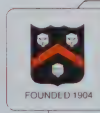


Architects and Construction Law

AIA Continuing Education
Professional Development Series
for Massachusetts Registered Architects



For more
information
please call
617-989-4310
or visit
www.wit.edu/aia



100 Years of Leadership in Technology

WENTWORTH
Institute of Technology

100





Horner Millwork's
Architectural Services Group
offers:

- **Cad Support**
- **CNC Technology**
- **Products on CD Rom**
- **Box Lunch Presentations**
- **AIA/CEU's**

Serving Architects and
Builders since 1948.



Kolbe & Kolbe

Introducing the new
Sterling Double Hung.
No matter what your
project brings, this
window is packed with
everything you've always
wanted, including less
obtrusive hardware and
truly concealed jambliner

www.hornermillwork.com
massachusetts • rhode island • florida • georgia

windows • doors • kitchens • stairs

508-235-4265

20th Annual

Build Boston

November 16-18, 2004

World Trade Center Boston

The convention and tradeshow
for design, building and
management professionals

For registration and additional
information call 800-544-1898 or
visit our website at
www.buildboston.com

sponsored by



Boston Society of Architects/AIA

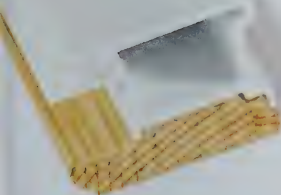


AIA New York Chapter

**Build
Boston**

Integrity Windows and Doors - Discover what we're made of...

Integrity Windows and Doors are made by Marvin,
a company that is recognized worldwide for
its brand reputation. Integrity products are
built to your specification and delivered
complete in two weeks or less.



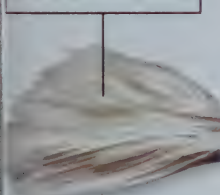
The newest innovation in building materials...

Our windows and doors feature Ultrtex, a pultruded fiberglass material that:

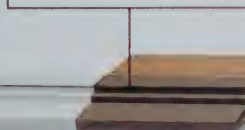
- ◆ Won't warp, rot or twist
- ◆ Is non-conductive
- ◆ Moves at virtually the same rate as glass
- ◆ Surpasses steel in tensile strength tests



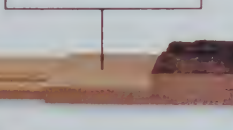
Fiberglass filaments give
Ultrtex dimensional stability.



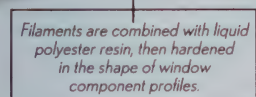
Impermeable factory finish is
available in white or pebble gray.
Or you can paint over the finish to
coordinate with any color scheme.



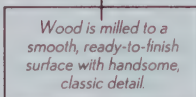
Solid wood offers a naturally
beautiful, crafted interior.
Interior also available with a
factory-applied white finish.



Filaments are combined with liquid
polyester resin, then hardened
in the shape of window
component profiles.



Wood is milled to a
smooth, ready-to-finish
surface with handsome,
classic detail.



On your next project don't leave anything
to chance, make Integrity your choice
for windows and doors.

The difference is what we're made of.



from **MARVIN**

Windows and Doors

Built to perform.



Herrington's Showplace
Lakeville, CT • 860.435.2561

Sanford & Hawley, Inc.
Unionville, Manchester, CT • 800.433.7941

The Marvin Showcase at
Branford Building Supplies
Branford, CT • 203.488.2518

In Maine:

EBS Building Supplies
Marvin Windows and Doors Showcase
Ellsworth, ME • 800.244.7134

Hancock Windows Featuring Marvin Windows
Portland, ME • 207.874.0852

In Massachusetts:

A & A Window Products
Malden, MA • 781.322.9282

Cape Cod Lumber
Marvin Windows and Doors Showcase
Mansfield, MA • 800.698.8225

Chandler Architectural Products, Inc.
West Springfield, MA • 413.733.1111

J.B. Sash & Door Co.
Marvin Windows and Doors Showcase
Chelsea, MA • 800.648.9339

Littleton Lumber
Littleton, MA • 800.698.4343

MacLeod & Moynihan Window & Door
Watertown, MA • 617.923.1480

Marvin Window and Door Showcase by GLC
Danvers, MA • 978.762.0007

Sanford & Hawley, Inc.
West Springfield, MA • 800.433.7941

In New Hampshire:

Marvin Windows and Doors Showcase
by Millwork masters, Ltd.
Keene, Nashua, NH • 800.352.3670

Oakes Brothers
Marvin Windows and Doors Showcase
West Lebanon, NH • 866.214.3131

R.P. Johnson & Son, Inc.
Marvin Windows and Doors Showcase
Andover, NH • 800.526.0110

Selectwood
Marvin Windows and Doors Showcase
Portsmouth, NH • 800.922.5655

In New York:

Ed Herrington, Inc.
Hillsdale, NY • 800.453.1311

Harbrook Fine Windows & Doors
Albany, NY • 518.437.0016

In Rhode Island:

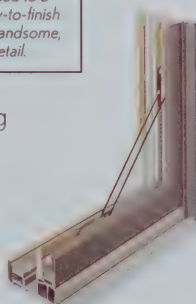
Humphrey's
Marvin Window and Door Showcase
Middletown, RI • 800.423.4235

In Vermont:

Oakes Brothers
Marvin Windows and Doors Showcase
Bradford, VT • 800.455.5280

r.k. Miles
Marvin Windows and Doors Showcase
Manchester Center, VT • 802.362.1952

Windows & Doors By Brownell
Marvin Windows and Doors Showcase
Williston, VT • 800.773.4803



Politically Speaking:

The Intersection of Design and Politics

A roundtable discussion

Participants:

Rebecca Barnes FAIA is chief planner for the City of Boston and the Boston Redevelopment Authority. She has also served as planning director for the City of Seattle.

Kathleen Born AIA is an associate at Arrowstreet Inc. in Cambridge, Massachusetts. She served four terms on the Cambridge City Council and served as the city's vice mayor from 1996 to 1999.

David Dixon FAIA is principal-in-charge of planning and urban design at Goody Clancy in Boston. He has been appointed 2006 chair of the national AIA Regional and Urban Design Committee.

Diane Georgopoulos AIA is an architect at MassHousing in Boston (formerly Massachusetts Housing Finance Agency) and past chair of the national AIA Housing Committee.

George Metzger AIA is a principal of HMFH Architects in Cambridge, Massachusetts. He is co-chair of AIA Massachusetts Legislative Affairs Committee, and president-elect of the BSA.

Elizabeth Padjen FAIA is the editor of *ArchitectureBoston*.

Anne Tate is an architect and the special assistant for sustainable development in the Massachusetts Office for Commonwealth Development. She is also an associate professor of architecture at the Rhode Island School of Design.

Jay Wickersham FAIA, Esq. is a partner in Noble & Wickersham LLP in Cambridge, Massachusetts. He was formerly the assistant secretary of environmental affairs for the Commonwealth of Massachusetts and the director of the Massachusetts Environmental Policy Act (MEPA) Office.

Elizabeth Padjen: Many architects are idealists — they have the urge to improve their environment in some fashion and the optimism to think they can do it. The world of politics is very often the place where that can happen. Yet many architects seem to have a certain “fear factor” about politics — they don’t understand it or perhaps don’t want to understand it. You are all designers who have somehow found lives in politics — from career paths as public servants to elected positions to simple advocacy and activism. What drew you to the world of politics?

Anne Tate: I think there are two ways for architects to get into politics. One is simply being interested in politics as a citizen. Many of us around this table grew up in the late ’60s and early ’70s when political activism was exploding, and change in politics was both urgent and attainable. If you have that background, then going on to become an architect doesn’t mean you leave all that behind.

But there’s also another path. If as an architect you find yourself with the opportunity or the aspiration to work on large projects, you invariably end up in a political context. Sooner or later you find yourself needing to have some influence on that context.

George Metzger: I’m not quite sure how I got into politics, but I’m struck by Anne’s comment about being part of a generation of activists. In the late ’60s and early ’70s, there was a lot of activism, often around issues of development, that played out on the local level. When I began my career, I was attracted to projects in the public realm and after that, my political involvement followed a rather natural evolution. When I finally decided that I could join the BSA, even though it was an “establishment” organization, I became active in committees



that dealt with work in the public sector. It's been a challenge to try to effect change through an organization — in my case, to try to make the practice of architecture easier. I have to say, after 25 years, it isn't any easier.

Elizabeth Padjen: But it's a good fight.

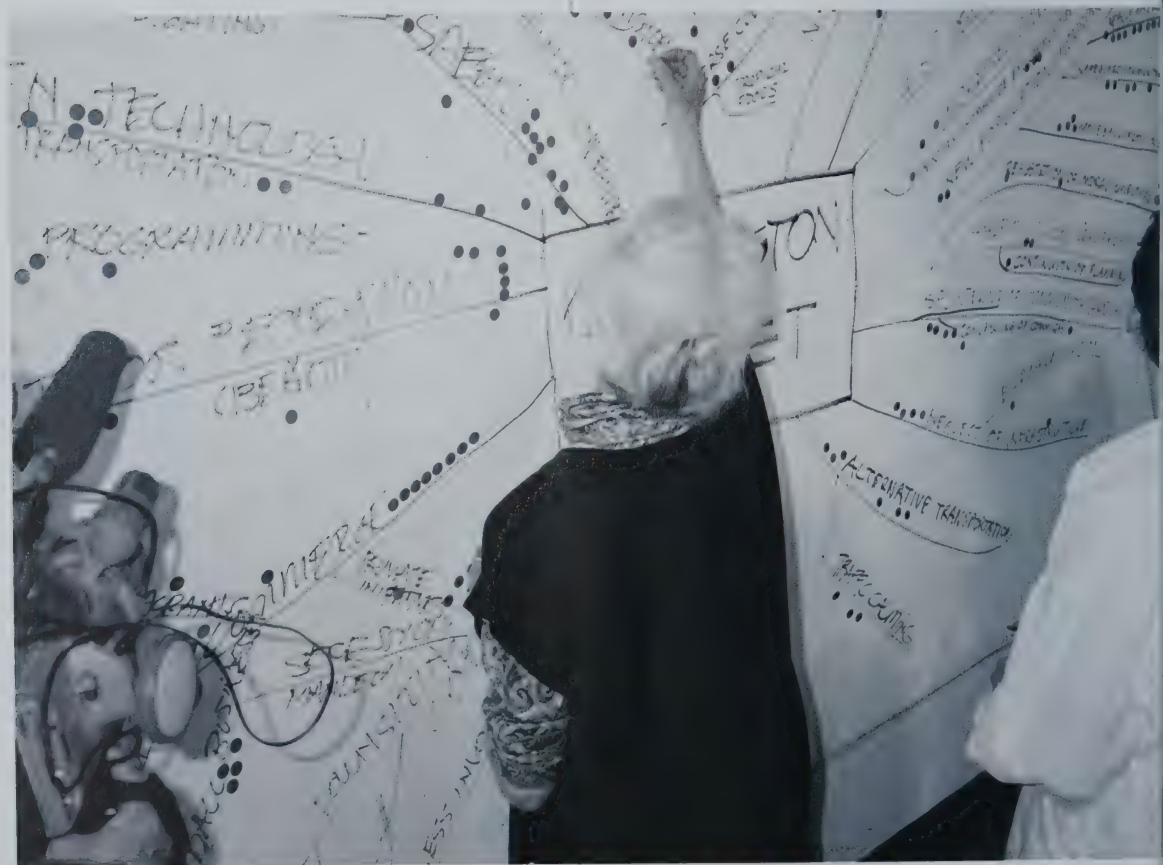
George Metzger: It is. My experience as a local activist seems to have come from being asked to participate in thorny issues — often apparently irreconcilable development issues — where architects seem to be able to problem-solve in ways that other people can't.

Rebecca Barnes: This conversation makes me realize that I was interested and involved in politics before I was interested and involved in design. I went to college in the Vietnam era and participated in the political process as an activist long before I thought about design. So I had already had the experience —

before I went to design school — of being part of something that was bigger than myself, that achieved something. I do think that the protest movement helped achieve an end to the war, and that achievement was important to me.

I went to design school and fell in love with the design process and the design product and the power of design, and then came out and discovered that design could be practiced in the public context. I don't mean designing a school for a public facilities department so much as I mean applying the practice of design to the public realm, public space, and public decision-making. You can use the same thinking, methodology, and sensitivities.

Diane Georgopoulos: My own background was in user-based design, so my first degree in environmental design was really focused on comprehensive approaches to complex problem-solving at the broadest scale. Going into architecture actually



My experience as a local activist seems to have come from being asked to participate in thorny issues — often apparently irreconcilable development issues — where architects seem to be able to problem-solve in ways that other people can't.

— George Metzger AIA

meant narrowing my interest. Working on the public side of things, though, I really felt like a receptor — somebody on the inside who other professionals who cared about these things could talk to. The public sector doesn't always have the capacity to develop a good dialogue around form, scale, and details that can make a project memorable.

David Dixon: I started in politics and then architecture found me, so to speak, but I've gone through a series of chapters in terms of how I view politics and architecture. When I was a little kid, when other fathers took their kids to baseball games, mine took me to picket Woolworth's because of segregated seating in the South. So I was interested in politics early on. Architecture school was this magnificent bubble where I disappeared into a world of complete self-indulgence around design. When I emerged, I just assumed that the profession was as political as I was. I was profoundly surprised to discover that much of the profession wasn't. And that was really disturbing, because I believed that we live in a very political world and the major decisions that affect our lives and the generations to come are shaped by politics. If we as a profession are disengaged, we lose our ability to influence things we care about and to which we could contribute. So that was chapter one.

Chapter two was my discovery as a young and struggling urban designer that I could do much more interesting things in the BSA's urban design committee than I could in the office. As an urban designer, I also felt a responsibility to help keep the profession just a little bit more interdisciplinary than it likes to be, to encourage architects to talk to people with other

points of view — lawyers and public officials and developers — to keep the cross-fertilization going. I think we as a profession have engaged in a long-term shrinkage of our role because of our disinclination to really engage with others and to seek to influence and to be influenced.

And the third chapter was my discovery, probably about 10 years ago, that the more political my work is, the better, the richer, the more nuanced it is. If you get beyond solving problems with the lowest common denominator, the clash of ideas and values produces much richer, more complex solutions.

Rebecca Barnes: That makes me think of the two mayors I've worked for. Norm Rice in Seattle and Tom Menino in Boston. When I interviewed for the jobs, both of them made a big point of saying that the jobs weren't just about design; they were about people, too. Of course, architects all say that design is about people and for people, but I think those conversations were really emblematic of how our profession is misunderstood by the politicians with whom we are trying to work and who we are trying to impress and influence and serve. We need to work on demonstrating — and talking about — how design can help achieve communities' goals.

Kathleen Born: I think that's really true. After sitting through many presentations by many architects that I personally found spellbinding, I would ask my colleagues, "What did you think of that?" and they would say, "I didn't understand it. What are they talking about?"

I had the experience of going to architecture school at MIT in the early '70s. Our education there was, I'd say, 75 percent about social justice and 25 percent about design. I spent the next 15 years learning how to design by working in offices, because we didn't learn that in school. So I had this notion that good design could save the world, but then I had to figure out what good design was.

Then I found myself in a situation similar to what George described, as a citizen activist. I woke up politically when I got involved with some zoning and development controversies in Cambridge. I soon realized that having a good idea, or even having the right idea, would only get you about 10 percent toward a solution. I had received the mistaken impression in my training that the good idea, the right idea, if imbued with a sense of social justice, would carry the day. My wake-up call was that it wouldn't — that 90 percent of the necessary effort was building public consensus, particularly among city officials. I guess the thing I really learned was how much patience you have to have to carry a good idea to a conclusion.

Anne Tate: Isn't that why architects are good at that process? Because the same thing can be said for building a building.

Kathleen Born: That's exactly right.

George Metzger: I'd say that's true only of some architects. Some aren't good at the process. I think all architects who work in the public sector are optimists, because you can't work in the public realm without being optimistic, and that's perhaps one of the reasons you go there — because you assume that good design and good policy make a better world. But there are plenty of architects who see people, the public, as getting in the way of their vision of what architecture is. And they aren't comfortable working with public-sector clients at all.

Diane Georgopulos: I think architects who work in the public sector also want to raise the level of design quality. They perceive themselves, rightly or wrongly, as raising the bar through their roles in internal design review for public buildings like schools, libraries, housing, hospitals. Of course, the designers who are subject to design review might not think it serves that purpose.

Jay Wickersham: One of the things that strikes me about this discussion is the theme of conflict — whether or not you have a tolerance for conflict and debate. That was why I didn't want anything at all to do with politics and why I wanted to become an architect.

I vividly remember a college class in the early '70s taught by a New York City planner, in which he staged a public hearing and a protest and everyone yelled and screamed. And then he told us all that this was very tame compared with an actual public hearing. I said, "I'm not going anywhere near a planning board or government if that's what it's like." In fact, I saw architecture as just the opposite — as a serene, withdrawn kind of world. Later, in practice, I found myself getting gradually pulled into politics. First, through the BSA urban design committee, then while working for David Dixon in urban planning, then going to law school and ultimately winding up in government, where I found myself presiding over exactly those kinds of public hearings that I thought I didn't want to be involved in.

Politics is about conflict. That's what it is. And often the conflicts are irreconcilable. That's one of the things my experience in government taught me — you can come up with a solution, but you can't make everyone happy. What I found with the MEPA [Massachusetts Environmental Policy Act] Office was that if everyone was a little bit unhappy, a little bit mad at me all the time, I was probably doing the job right. In fact, if anyone was too happy, that

In politics you need a high tolerance for conflicts that don't get fully resolved and a high tolerance for making the best decision you can at the time and moving on. You can't necessarily make everyone happy. Consensus is a wonderful value but it's not necessarily the only one.

— Jay Wickersham FAIA

was a sign of trouble. In politics you need a high tolerance for conflicts that don't get fully resolved and a high tolerance for making the best decision you can at the time and moving on. You can't necessarily make everyone happy. Consensus is a wonderful value but it's not necessarily the only one.

David Dixon: I fundamentally agree with Jay that the act of politics is ultimately compromise, but to me the act of politically inspired design is this relentless struggle to find a resolution that will bring everybody on board because something works from so many different perspectives. Some of the best urban-design work that's done in this country is done with that motivation. You're forced to work with people who have a welter of ideas and values and concerns and fears. By the time you sort through and say this person really values open space, and that person is pushing for historic preservation, and that person says this community's got to have jobs, and somebody else says 30 percent of the residents can't afford to live here — if you can do something that addresses all those things in a way that you feel good about, you've really accomplished something. The political act of working with those constituencies to resolve those different values, to find something that brings everybody on board, is a wonderful discipline for creating great work.

Anne Tate: And that's the synthetic design mind. I once heard Amory Lovins, the sustainability visionary, say that design is not the art of compromise, it's the art of optimization. And I think that idea is absolutely essential to this discussion — that designers don't believe that reconciling opposing views is compromise. They believe that there's a synthesis possible where you end up with something better. That's a quality

which is not part of the watered-down, ego-less, quality-less, mundane design that we often associate with public work. It requires the really serious hard work of transcending opposing views to arrive at a result that is art.

Rebecca Barnes: The word "vision" is a really important one here, too. I hear it applied by people in the public sector to architects and what we bring to the table so often that I have gradually come to accept it. I still think that the term "visionary" must apply to some god or goddess on a mountaintop somewhere, because it seems like such a big word with such great, huge expectations. Yet I also understand the perception that those of us who are visually trained and have some visual agility can do something that other people don't believe they can do themselves. And that is to create a vision of what is possible under the constraints and within a certain set of goals. When you accompany vision with the faith that you can get there, you can actually get something done.



Diane Georgopoulos: I would go one step further and say that part of the challenge is to find a way to draw the vision out from the public's imagination by asking the participants what they would like to see.

Rebecca Barnes: Absolutely. We're not the only source of the vision. You bring not only your own vision but also the skill of visioning that can help others.

Elizabeth Padjen: This conversation sounds very self-congratulatory. If architects are so visionary and so gifted with all these skill sets, what hampers them? What is their problem?

Jay Wickersham: I think the notion of "the public" is an illusion. There is no "public." The public is a collection of individuals; it's a collection of groups. This illusion that there is some unitary public that we deal with in terms of public participation or a public vision or even in the phrase "public open space" is an unrealistic and impoverished idea. We don't see how complicated and messy and multifarious society is.

Elizabeth Padjen: So are we naïve and simplistic? Is that one of our problems?

Jay Wickersham: I do get uneasy with simplistic statements about public participation. When I was in the MEPA Office, public participation often amounted to a lot of neighbors with short-sighted, selfish viewpoints, and a handful of organized, articulate interest groups. In tough situations in which we were able to have a true negotiation and achieve some kind of solution, it would take place among a relatively small number of groups, each representing a much larger constituency — in other words, a collection of different publics.

Kathleen Born: Jay has a good point. One of the things that I always liked about being a city councilor was listening to public testimony, even from members of the public who appeared to be way off on a tangent. I found it very interesting to try to understand what brought them out to hearings and meetings. Why did this particular issue mean so much to them that they were willing to come out or to write letters? I found that in 80 to 85 percent of the cases it had to do with some particular self-interest — and I don't mean the word in a pejorative sense. There was some personal issue. Only perhaps 10 percent of the people there had a very generous view of the world and were there simply because they had time on their hands and wanted to see an issue from both sides. But I think Jay is quite right that there is an illusion about who the public is, a romance about it.

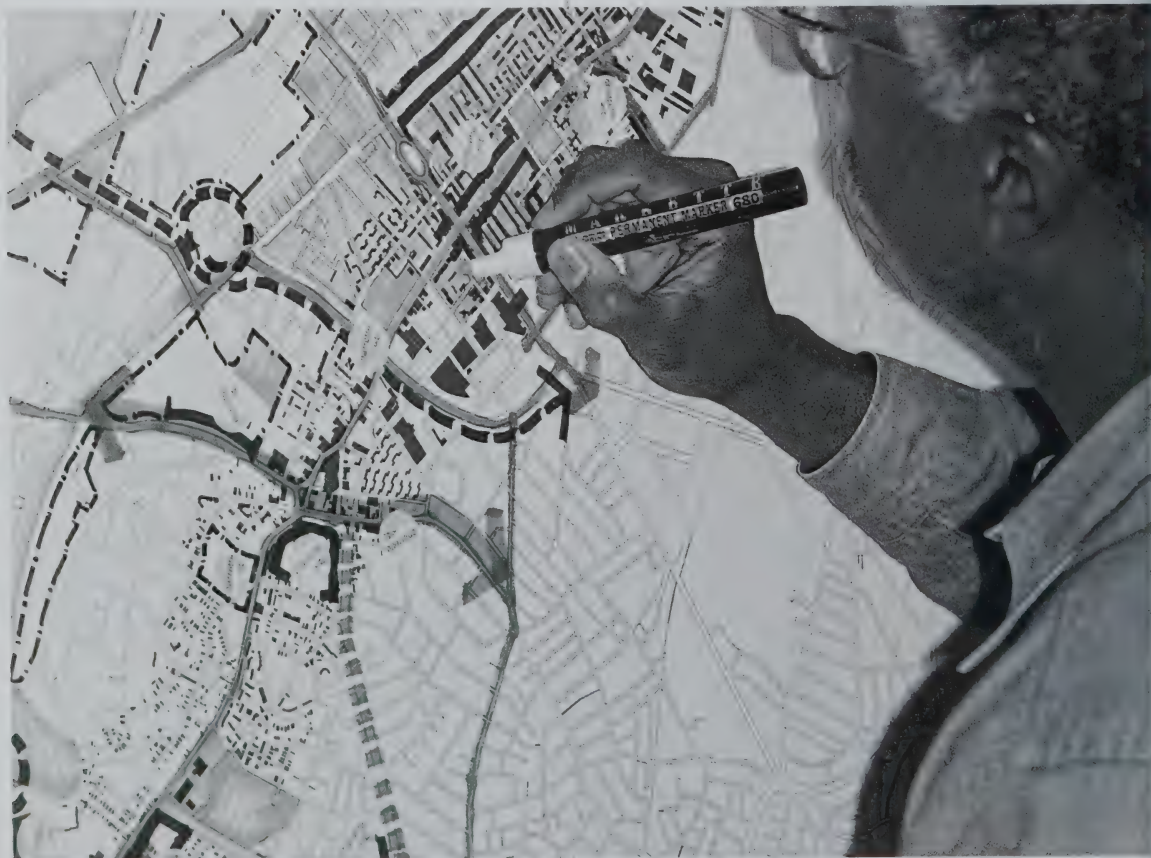
Jay Wickersham: Kathy also makes a good point here. I didn't mean to say that people in government shouldn't listen. Your

comments remind me of the experience of sitting through a several-hours-long hearing on Logan Airport. Simply listening to people describe the experience of having airplanes fly over their houses, one after another after another, was very powerful — far more moving, actually, than my memory of any of the particular experts who spoke. That's part of the challenge of politics — how do you then translate needs or desires that might not be well-articulated into something that can serve design?

Anne Tate: Public meetings often include a well-known crackpot in the audience, someone who gets up and starts railing about something, while everyone else says, "Oh, no, it's so-and-so again." But I always found those comments really useful. They're often expressing something that is still a source of anxiety somewhere in the back of the minds of the more rational and contained people. And once something is on the table, you can deal with it.

Kathleen Born: I'd like to go back to the comment that this conversation is beginning to sound a little self-congratulatory. If I could give a piece of advice, I would say that I spent an awful lot of time when I was on the city council reading letters and getting testimony from architects whose message was, "I know something that you don't." I was able to adjust to it pretty well because I could recognize it a mile away — it takes one to know one, right? But I could see my colleagues cringing, feeling they were being talked down to. If there's one thing that architects working in the public realm can do, it is to reverse that attitude and understand that this messy, very diverse, individualistic public actually knows something that you as an architect might not know. That's really the excitement of working in the public realm.

Rebecca Barnes: One of the ingredients of success for anybody who's engaged in anything in the public realm, political as it always is, is an interest in human beings both as individuals



Our ability to frame issues is greatly enhanced if we collectively as a profession embrace politics, if we learn to appreciate it, to enjoy it, and to be nurtured and inspired by it.

— *David Dixon FAIA*

and as groups. Both are important. You need the ability, innate or learned, to read people, listen to people, and understand what they're saying and what they really want. And then you have to understand when to bring an idea forward, that one opportunity is a more receptive time than another.

Anne Tate: One of the things you learn from being inside politics, and particularly electoral politics, is that it's very difficult to use the electoral process to raise a new idea. It is virtually impossible. Someone else has to prepare the ground first. I learned this because I was very interested in the smart-growth question 10 years ago and thought it ought to be a great issue for people to run on, that it would be a really motivating issue for the public at large. But you can't introduce that kind of idea in the four minutes you get to speak in an electoral campaign. So there's a role for forerunners to go out and prepare the ground for ideas that people can then vote around because they have heard the debate and understand the issues.

David Dixon: I once asked John Bok — the Boston attorney who has been involved in many public causes in the city — how he was able to play such an effective leadership role in politics when he had no formal role in the public sector. He looked at me as if I were completely nuts and said, "Well, the only reason I've been able to do these things is because I wasn't holding elected office. I could take risks."

George Metzger: It's true that innovation doesn't come from electoral politics as much as from policy-making. They each require very different personalities. Architects aren't the only people who are able to do this, but the training of architects

is a very open-ended, problem-solving process, without an assumption at the beginning of what the answer is — only that there is an answer. And that's what policy-making is always about. That's where optimism comes in — you assume there is an answer out there and that somewhere you'll find it.

A lot of people can't think that way because they can only get from A to B if they know where B is to begin with. Architects are trained to think of it as calculus — all the variables haven't necessarily been given. You have to solve it without knowing what all the different constraints are — you just assume that they exist. The richness of the process, and the solution, comes from all the unknowns and all the challenges along the way that force you to deviate from what you might have assumed the answer to be.

Anne Tate: One of the reasons that the public process that we're both lauding and complaining about has become the norm is that architects have promoted it. The charrette is now widely accepted all across the country as a standard way to promote a public discussion of what should happen and how communities should grow. And that is because architects had an idea about a way to use drawing in an interactive process to solicit reaction and opinion from the public and arrive at consensus. That's something that architects brought to the public process that was really transformative.

David Dixon: One lesson I've learned from observing people in the public sector is the art of leadership. Leadership is not just the big idea, not just the one pronouncement that everyone else listens to, that makes people say "Ah" and stop fighting. It is the art of optimization. It's all that other work, slogging through and giving people what they want so they'll come on board, and shaping and tailoring and understanding where to make compromises and the value of keeping the big idea out in front. That's a skill that is much better understood in the political world, that some architects have learned very well.

Jay Wickersham: You have to be willing to give up the ego of "it was my idea." For a political solution to be successful, everyone has to think it was his idea.

David Dixon: There are many issues in which we as a profession have been particularly effective at taking the lead — density, smart growth, sustainability. And I think that lead has been welcomed by people in the political world because it allows some momentum to build that they can then move with. Our ability to frame issues is greatly enhanced if we collectively as a profession embrace politics, if we learn to appreciate it, to enjoy it, and to be nurtured and inspired by it.

Kathleen Born: And to see it as a realm of opportunity. ■



Edward W. Brooke Courthouse, Boston, Massachusetts
Architect: Kallmann McKinnell & Wood Architects, Inc.
General Contractor: Dimeo - O'Connor
Stone Contractor: Grande Masonry
Craftworkers: International Union of Bricklayers & Allied Craftworkers (BAC) Local 3 MA

Building the Best in New England

Union Masonry Craftworkers & Contractors
The Best Hands in the Business

Every construction project requires teamwork. Not only among the architects, developers, and trades, but especially between the contractors, craftworkers and consultants. Team IMI is the union of these three partners.

Our goal is to ensure that you always have enough of the world class union craftworkers and contractors you need to complete your project - no matter how big, how elaborate or how visionary it may be. Our promise is that we do every job with a sense of pride and accomplishment unmatched in the masonry industry.

IMI provides training to the masonry industry and design assistance to the architectural community.



For further information contact:

The International Masonry Institute

2 Park Plaza, Suite 315

Boston, MA 02116

Tel: 800-IMI-0988

Fax: 617-426-9737

www.imiweb.org

225 Grandview Drive

Glastonbury, CT 06033

Tel: 800-IMI-0988

Fax: 860-659-5884

www.imiweb.org

TRY THIS AT HOME



初 You don't have to live in a tropical island to prove that Caesarstone quartz surfaces can take all the factors you can risk eat—including food acids, oil or lemon stains, cuts, abrasions and even corrosive wine spills—and still be like new! Made of tough, durable quartz, they are non-porous and never need sealing. Available in 36 elegant styles including 4 honed finishes. Our certified factory-trained fabricator program assures that your order is customized exactly, ready to install quickly, and backed with a limited 10 year warranty. Caesarstone makes life in your kitchen easier and more beautiful for years to come. Caesarstone quartz surfaces are available everywhere through your kitchen and design center.

Caesarstone
THE ORIGINAL QUARTZ SURFACE

MARBLE AND GRANITE, INC.
3270 University Ave., Waltham, MA 02154
Tel: 781.417.9548; Fax: 781.417.9588
www.marbleandgranite.com

Caesarstone Quartz is a registered trademark of Caesarstone Quartz Surfaces, Inc. All other trademarks are the property of their respective owners. For more information, please visit us today.

Dreams to scale...



South Boston Competition

GPI
models
a Marino Graphics Inc., Co.

79 Prospect St. Somerville MA 02143
617.628.1900 www.gpimodels.com

3D Printing Service



Create architectural models & components directly from 3D file applications!*

Ideal for:

- Fast, cost effective production
- Accurate design details
- Component parts
- Competition, study & finish models



Service Point

Contact: 3Dprinting@servicepointusa.com or
617.540.1000, 45 Battery March St., Boston



C.E. Floyd Company, Inc.

general contractor / construction manager

ARCHITECT: OLSON LEWIS DIOLI & DOKTOR

135 South Road

Bedford, MA 01730

p: 781.271.9006

f: 781.271.9045

www.cefloyd.com



PHOTO: GREG PREMIER PHOTOGRAPHY

PERFORMANCE *with* INTEGRITY





Building on the Art of the Possible

The politics of green building

By Ted Smalley Bowditch

Decked out in multicolor brick with vibrant details and signage, its scale and style in keeping with the surrounding residential neighborhood, the Michael E. Capuano Early Learning Center in Somerville, Massachusetts, doesn't look especially radical. But the cheerful Postmodern building embodies the politics of progressive design.

With its photovoltaic cells, wind turbine, daylighting, and air-quality controls, the K-through-2 school is a showcase for sustainable architecture and a key component of the statewide strategy to promote green building. As such, it's also a demonstration of what aligning the political and design processes can do for the common weal.

Architecture is inherently political, in everything from symbolism to practical aspects. But projects with environmental or social goals are especially challenging because they tend to appeal differently to various constituencies, can be controversial, and are often slow to pay off. Advocates stress that creating momentum for change in the name of the public good — whether it's green building, historic preservation, or affordable housing — means sizing up the political landscape and putting in face time. Although this may not be second nature to many

architects, progressive designers can find allies in like-minded public officials, advocacy groups, citizens, and developers.

Mixing incentives to make green

Performance data are still trickling in, but the widely accepted benefits of green buildings include lower emissions of greenhouse gases and other pollutants, energy and water efficiency, better indoor air quality, higher worker productivity (and student performance), premium rent and sale prices, as well as favorable publicity.

Often in tandem with efforts to combat global warming, municipal governments are adopting zoning regulations that encourage, if not require, sustainable development. The city of Cambridge, Massachusetts, which aims to cut greenhouse gas emissions to a level 20 percent below 1990's output by 2010, mandates green building in its own capital projects and promotes sustainability in its zoning code.

"We've been positively surprised by the degree to which [private developers propose green projects] even though it's not a specific requirement," says Susanne Rasmussen, the city's director of environmental and transportation planning. "The city council has asked us to explore ways of promoting environmentally friendly buildings."

Cambridge municipal workers recently moved back into the 1871 city hall annex after a two-and-a-half-year renovation that is notable as a sustainable preservation project. The expansion of the city's main library and a new field house at Russell Field will be similarly green, according to Rasmussen, who notes that performance data from the city's green projects may lead to

Above and opposite page:

Michael E. Capuano Early Learning Center, Somerville, Massachusetts.

Architect: HMFH Associates, Cambridge, Massachusetts

Built with grants from the Massachusetts Technology Collaborative and the Massachusetts Department of Education, the Capuano Center won a first prize in the Northeast Sustainable Energy Association's 2004 green building awards.

more affordable housing, since green housing projects should be easier to finance.

Greening the process

Although green design in general and the US Green Building Council's ever-expanding Leadership in Energy and Environmental Design (LEED) standards in particular are gaining in popularity, they're far from the norm and likely to be new to most building committees. A committee with its eye on the construction budget and little concern for operations and maintenance may balk at the prospect of even marginally higher initial costs and dismiss the green option out of hand.

"Typically, you design a building, total the budget, do value engineering, cut stuff out, and you wind up doing things that drive up your operation and maintenance costs substantially just because it's cheaper in the first instance," says Richard Tinsman, green building program director for the Massachusetts Technology Collaborative (MTC).

Hence the need to stump for green building, even though it has boosters in the State House and many local governments, and a growing following in the private sector. For the green schools program to succeed, its backers maintain that a top-down approach by itself won't work, because school construction projects are essentially controlled by local government. As Tinsman notes, "Policy-making and regulations are generally driven by government agencies downward onto society, sometimes creating additional costs on the way you do business though the broader goals are in the public good. Then there's the bottom-up approach, finding out what really works." The MTC program combines both approaches, using experience to help develop policy.

The MTC is also working with the Massachusetts Department of Education (DOE) to spur demand for green schools and encourage local officials to buy into statewide policies. While sustainability may seem like a luxury when many schools are crumbling and going without basic supplies, the state is writing green guidelines into its school building assistance program. Very little political action succeeds without cash, and funding for this and other sustainability initiatives is available from the Massachusetts Renewable Energy Trust Fund. Administered by the MTC, a quasi-governmental development agency, the multimillion-dollar ratepayer-generated fund is a vestige of the restructuring of the state's utilities in the late 1990s.

Some of the most skeptical constituents are architects, according to Tinsman, who notes that many architects are resistant to change, although MTC grant requirements have forced them to investigate new technologies. Architects who have embraced the green building movement advise design professionals to identify

potential partners who can help spread the word and build support for specific projects. "There's this whole extra education involved, and you have to reach the broadest constituency," says Doug Sacra of HMFH Associates, the architects for the Capuano Center. Sacra is also working with industry professionals on the MTC/DOE taskforce that is developing green building criteria for the school building assistance program.

Architects also need to understand the art of building coalitions in order to influence public policy. "It may be that environmentalists are on your side for one set of issues, developers and homeowners on another, and unions on a third. It's a matter of forming alliances and of being smart," says Jay Wickersham FAIA, an architect and attorney who is a partner in the Cambridge-based environmental and construction law firm Noble & Wickersham. A former senior state environmental official, he adds that architects would benefit from understanding legislative processes. "It's a matter of knowing when an issue is ripe for a decision," he says. "The legislature may at some point decide that the time is right to move on a particular issue, and you need to be ready."

On the school construction front, an observer would have to blink long and hard to miss the opportunity now presenting itself on Beacon Hill. Governor Mitt Romney and state Democrats earlier this year advanced rival financing schemes for much-delayed construction and renovation projects in school districts throughout the state. Both plans call for new standards emphasizing operational efficiency and low maintenance costs. This dovetails neatly with the green schools program.

Nonetheless, designers will still need to gauge the depth of a community's interest in sustainability. "It's a matter of being savvy about what the client wants," says Sacra. "You have to figure it out early so you don't push the environmental agenda at the risk of losing the project."

As many architects who advocate environmentalism, preservation, and other civic-minded movements have discovered, the political terrain is a site condition that cannot be ignored. ■

Ted Smalley Bowen is a freelance journalist based in Boston.

For more information:

Northeast Sustainable Energy Association Green Building Awards
www.nesea.org/buildings/buildingawards

Capuano Center project information, including green features
www.nesea.org/buildings/buildingawards/Capuano_submission.doc

Massachusetts Technology Collaborative
www.masstech.org

Green for Green

Since 2002, the Massachusetts Technology Collaborative has awarded grants for the planning and construction of renewable technologies for a wide range of buildings.

For a complete list, go to www.masstech.org/Grants_and_Awards/recent_awards.htm.



Gazzyne Center
Architect: Behnick, Behnick & Partners
with executive architects House & Robertson and Next Phase Studios



Provincetown Art Association and Museum
Expected completion: 2003
Architect: MacLean and Salvetti Associates



Woods Hole Research Center
Architect: William McDonough + Partners



Eagleson Crossing
Expected completion: 2004
Architect: HOK architecture



Wilmot Elementary School
Architect: Margo Jones Architects
(Peter Tarawski AIA)



MITRE Center
Expected completion: 2004
Architect: The Stalling Associates

Final Report of Christ, Scientist, Fountain Renovation, Photo by Jerry Howard

people places
design

 COPLEY WOLFF Design Group

landscape architects and planners tel/617.654.9000 www.copley-wolff.com



FIND OUT MORE ABOUT OUR CUSTOM TIMBER FRAMED
TRUSSES AND STRUCTURES

TIMBERPEG®
The Artisans of Post & Beam.

CALL BOB BRITTON OF TIMBERPEG EAST, INC.
CLAREMONT, NH

800.636.2424 www.timberpeg.com



19,000 pairs of eyes
could all be focused
on your ad.
Right here. Right now.

It's not too late to place an ad
in the next issue of **ArchitectureBoston**.

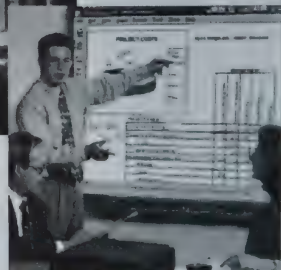
For information, call 1 800 996 3863 or
send an email to rvendola@architects.org

www.architectureboston.com



We invite you
and your client to
our new showroom
to experience
residential and
corporate electronics
in real applications.

Your Resource for
High-quality
Architectural
ElectronicsSM
Since 1973.



**Audio
Video
DESIGN**

Audio Video Design
877-999-1900
www.avdesigns.com

Andersen® Specialty Windows let you think outside the box.



Andersen not only offers a wide variety of venting windows, our specialty windows give you the ability to go beyond traditional boundaries with graceful curves and dramatic angles. We make virtually any size, shape or combination of windows you can imagine. So let your dreams take off. Whatever you have in mind, we can help put into your plans.

LONG LIVE THE HOME™

Andersen®
WINDOWS • DOORS



Visit your local Andersen Excellence Dealer today!

Falmouth Lumber, Inc.
E. Falmouth, MA
508-548-6868
www.falmouthlumber.com

Mid-Cape Home Centers
Complete Home Concepts
Hyannis, MA • 508-362-6308
www.midcapehomecenters.com
Corporate Affiliate Member of BSA

National Lumber &
Kitchen Views at National Lumber
Newton • Mansfield • Salem, MA
800-370-WOOD
www.national-lumber.com

Construction/Deconstruction

Boston's Central Artery in 1954 and 2004

By Peter Vanderwarker

Central Artery 1954



These photographs bracket the half-century life of Boston's Central Artery, from its construction in 1954 to its demolition in 2004. As its short but miserable life draws to an end, one thought emerges: Perhaps the frustrating struggles to design the Greenway that will replace it are


evidence of the tight lid this awful road has put on our collective psyche. Today, following Hanover Street from City Hall Plaza to the North End is like discovering a forgotten path from our past. With the road finally out of sight, we can begin to look around again.

Had it not been for the persistence, vision, and political skills of people like Fred Salvucci and Tip O'Neill, we might still have a mile of stalled cars sitting in our sky. Now we must test our own political skills to repair the city that we gave to cars for half a century.

Central Artery 2004



Peter Vanderwarker is an architectural photographer in Newton, Massachusetts. His photographs appear regularly in "Cityscapes" in *The Boston Globe Magazine* and have been the focus of four books, including, most recently, *The Big Dig: Reshaping an American City* (Little, Brown). He was a Loeb Fellow at Harvard and received Institute Honors from the American Institute of Architects.



Ammann designed and carried out a brilliant campaign to have the Port Authority of New York build the George Washington Bridge and to hire him to design it and oversee its construction.

Learning from Ammann:

Politics as a Design Problem

By David Lubatell

Many architects study Othmar Ammann, the well-known engineer, because the bridges he designed — which include the George Washington Bridge and the Verrazano-Narrows Bridge — are exemplars of economy, efficiency, and grace.

Virtually no architect (or anyone else for that matter) studies Othmar Ammann, the political entrepreneur. In a feat unnoted in most architectural history books, Ammann designed and carried out a brilliant campaign to have the Port Authority of New York build the George Washington Bridge and to hire him to design it and oversee its construction. Ignoring this lesser-known side of Ammann is a mistake, because he can teach useful lessons to architects, who often mistakenly view politics as an irrational and immutable process that just gets in the way of good architecture.

I came across Ammann's story and the lessons it offers in a 1995 essay titled "Politics and the Engineering Mind" by Princeton University professor Jameson Doig, a longtime student of how private and public actors shape the built environment. A native of Switzerland, Ammann came to the United States in 1904 to pursue a career in engineering. By 1912, he was appointed chief engineer for the Hell Gate

Bridge, a privately funded railroad bridge across New York's East River designed by Gustav Lindenthal, the internationally known bridge designer and former New York City bridge commissioner.

In 1920, after the completion of the Hell Gate Bridge, Lindenthal hired Ammann to help develop a proposal for a massive bridge across the Hudson River near midtown Manhattan — a project ultimately calling for a privately financed bridge big enough for 10 railroad tracks and 20 lanes of vehicular traffic. The proposal, however, soon ran into serious problems. Civic and business leaders in New York City opposed it on the grounds that it would create intolerable traffic problems. Railroads and other potential investors balked at its enormous price tag, and New York governor Al Smith made it clear that he did not approve of privately funded transportation facilities.

By late 1922, Ammann had concluded that while Lindenthal's bridge might be an architectural masterpiece, it could never be built. He further concluded that political and economic realities meant that any bridge across the river would have to be located away from Manhattan's core and would have to be smaller and cheaper than Lindenthal's bridge, which meant it

could not carry trains. Given Smith's opposition to privately financed infrastructure, Ammann also concluded that the Port Authority — which had been created in the early 1920s to carry out a plan for better rail connections in the region — should build the bridge.

Ammann now moved to put his plan into action. While Ammann the designer began working on the bridge's design, Ammann the political entrepreneur mounted a sophisticated and dogged campaign to win support for his plan. He convinced George Silzer, the newly elected governor of New Jersey, who had been an investor in a pottery company Ammann had run for a few years, to support his plan. Moreover, he and the governor agreed that Ammann should take the lead in building local support for the new bridge in northern New Jersey, which was a Republican stronghold that might not look favorably on a proposal made by the Democratic governor. Ammann met regularly with local businessmen in the areas the bridge would serve and painstakingly convinced them that the bridge that he was proposing would benefit them and their communities.

After two years of work, the legislatures of both New York and New Jersey authorized the Port Authority of New York to build a bridge across the Hudson connecting northern New Jersey and New York City. Not long afterward, with prodding from Silzer, the Port Authority hired Ammann to design and oversee the construction of what was later named the George Washington Bridge (and two smaller bridges connecting New Jersey and Staten Island).

Today, Ammann's George Washington Bridge is rightly regarded as a masterpiece. As the story of Ammann's behind-the-scenes campaign makes clear, the bridge is an equally masterful political achievement. The key to that achievement, Doig writes, was that:

To Ammann ... the substantive arguments and the political strengths of his opponents deserved the same steely-eyed analysis that a good engineer devoted to understanding the stresses on bridge cables and the stability of the ground under proposed bridge towers.... Any good engineer knew, for example, that you had to design your bridge in relation to the character of the terrain where the towers would sit. Therefore, if preliminary studies suggesting the tower footing would be solid rock, and closer exploration revealed softer ground, adjustments and even major redesigns would be necessary; and sometimes long weeks and months of arduous work would be needed to solve the problem and ensure that the tower and the bridge would hold. Moreover, bridge engineering was not


an armchair activity; you had to go into the field continuously, marshal and motivate your workers and modify your abstract designs.... So too, close exploration of the *political* ground associated with any large project was essential; and this exploration might require meetings with local politicians and business people ... in order to work through the proper combination of engineering, esthetic, and political designs.

Curiously, Ammann never again engaged in such overt and detailed political work. It would be a mistake, however, to think that his work was not political. Rather, having identified the Port Authority as an entity that had the political characteristics that could be mobilized to build needed bridges and having successfully reengineered the Port Authority's mission so that it could and would build those bridges, Ammann now focused on designing and building those bridges. He could do so because others at the Port Authority were continuing the work of laying the necessary political groundwork.

How can we apply the lessons of Ammann the political entrepreneur to today's problems? Consider the common scenario in which a proposal for a well-designed new building faces opposition from residents concerned about the project's effect on the quality of life in their neighborhood and the value of their own properties. Some individuals and entities, moreover, may not care greatly about the proposal but recognize that they can use the threat of opposition as a way to extract concessions and resources to address problems that may be only tangentially related to the project at hand. As a result of either factor (or both) the project is stopped, redesigned, or forced to pay for a host of unrelated amenities.

To many architects, such outcomes prove that politics is irrational. And yet an Ammann-like analysis shows that the outcomes flow from key actors' rational analyses of the threats and opportunities presented by the proposed building. In particular, careful analysis of such disputes shows that:

- ◆ Most people act out of their perception of self-interest, not some vague concept such as the public good.
- ◆ People fear the unknown and fear downside risks more than they value potential upside benefits (e.g. people prefer current zoning and their existing neighborhood fabric to some unknown).
- ◆ Most of the time, most people are uninvolved and prefer the status quo. If, however, people perceive that their interests are at stake (or values they hold dear are threatened), they are likely to get



Ammann met regularly with local businessmen in the areas the bridge would serve and painstakingly convinced them that the bridge that he was proposing would benefit them and their communities.

involved. The more their interests are affected, the more likely it is that they will become involved.

- ◆ Successful projects and policies tend to involve some intensely motivated beneficiaries who find ways to widely diffuse costs (so they don't encounter much opposition) and often create other beneficiaries (who can be mobilized to support the project).

In short, like Ammann, architects must understand that their proposed projects create two potential constituencies: one that will enjoy the benefits and therefore are potential supporters; and one that will bear the costs and, therefore, are likely foes. Success will come only if they can identify and address the motivations and needs of each group.

The lesson Ammann teaches is not that architects must be as engaged with the politics of their projects as they are with their physical design. Rather, it is that no major project can be built unless someone — possibly the architect, possibly the client, possibly a senior public official — pays as much attention to political designs as they do to physical ones. ■

David Luberoff is the executive director of the Rappaport Institute for Greater Boston at Harvard's Kennedy School of Government and the co-author (with Alan Altshuler) of *Mega-Projects: The Changing Politics of Urban Public Investment* (Brookings Institution Press, 2003).

For more information on Ammann and the George Washington Bridge:
Jameson Doig, "Politics and the Engineering Mind," in *Building the Public City*, David Perry, editor (Sage Publications, 1995).



Letter from Los Angeles

Urban Design and Diplomacy

By Martha Welborne FAIA

It's been 10 years since I moved from Boston to Los Angeles. I have a theory that you never really leave a city when you move — you just add a new one to your personal firmament. So in my mind I haven't left Boston; I've simply added Los Angeles.

During those 10 years, I've been experimenting with the question of how much influence one person can have on a city. Specifically, I am trying to figure out how much influence I, as an architect, can have on Los Angeles. That might sound crazy, but I can now report that one architect can create a new transit system and can help recast the center of downtown.

Of course, I am not doing any of this alone. In both cases, I have been deeply engaged in politics and dealing with politicians. The process has taught me a lot about the political culture of this city, but also some lessons that can be applied anywhere.

Politicians need ideas

Most architects want to improve the world and make our cities more livable. Yet many of the things that shape our cities are strongly influenced by, if not controlled by, politicians. Streets, highways, transit systems, parks, schools, government buildings are all funded by and overseen by politicians. Zoning codes, building codes, strategic plans, environmental documents are all approved by politicians. If you want to change your world, you'll eventually end up dealing with politicians. So why not start with them?

To give them the benefit of the doubt, most politicians also want to improve the world. At the very least, they want to get re-elected, and to get re-elected, they need to keep their constituents happy. Keeping constituents happy usually means providing tangible improvements in their lives or solutions to critical problems.



When it first occurred to me that Los Angeles could benefit from some innovative bus-based transit ideas from Curitiba, Brazil, I thought I would take a group of local leaders to Brazil to see the system for themselves. Thinking about who would be most influential in ultimately implementing the system, I realized the mayor not only controls all of the streets of Los Angeles through the city's Department of Transportation, but also sits on the board of the county transportation authority and appoints four others to that board. Luckily, in the year that I undertook the project, then-Mayor Richard Riordan was also chairman of the board of the county transportation authority. So I started with him.

Most importantly, however, the mayor knew he needed a solution to a growing transportation problem. To make a long story short, the mayor had a problem, I offered a solution, he liked it, his board liked it, the staff at the county liked it, the mayor told his Department of Transportation to like it, and within three years (and after a lot of work), the first demonstration transit line was up and running.

One could argue that this success was based on the power of a good idea. I, however, would argue that it was based on the

power of a good idea brought forth at the right time to the right politician. Frankly, there was a lot of luck involved. But now that I have learned first-hand that timing is everything, I'd rather count on that than hope for luck the next time around.

Politicians are people

Sometimes it is hard to believe that politicians are more than talking heads, walking photographs, or tape recordings stuck on replay. But relating to politicians as people makes the experience of working in the public sector more enjoyable and effective.

With a grant from the W. Alton Jones Foundation, I led a delegation of over 20 people to Brazil to learn about the rapid-bus system in Curitiba. This included the mayor, two county supervisors (very powerful people in California), a state assembly member, two members of the California Transportation Commission, the chief operating officer of the county transportation authority, and staff members. Although the trip was only a four-day whirlwind, we all learned a lot about each other and formed bonds that hold to this day, now seven years later.

Spontaneity is often the key. My favorite moment was when the mayor, on videotape, imitated Frank Sinatra singing "... they drink coffee with their coffee in Brazil." His staff panicked that one of the television crews would broadcast it in Los Angeles, but he could not have cared less. He knew all the lyrics, enjoyed himself, and made the group more relaxed and comfortable.

Sometimes you need more than meetings and slide shows to get new ideas across to politicians. Get a grant, take a field trip, make it fun. Politicians are people, too.

Politicians aren't risk-takers

Harvard professor Willo von Moltke — one of the pioneers of the urban-design field in this country — often said that urban design is 90 percent diplomacy and 10 percent design. Willo was a great gentleman, and "diplomacy" is a gentleman's term. I often paraphrase him and say that urban design is 90 percent politics and 10 percent design. In the complex and multi-layered city that is Los Angeles, "urban design" is a foreign term. Sometimes I think politics may even be 99 percent of the formula here.

For example, the new Metro Rapid bus system that grew out of that Curitiba field trip is operated by the county transportation authority, but it runs in city streets, and it runs through at least five cities in addition to the city of Los Angeles. To make matters more complicated, Los Angeles has a weak-mayor/strong-council form of government with 15 city council districts. The Metro Rapid runs through almost all of the council districts. This means that making a system-wide change in the Metro Rapid involves getting the approval of a huge number of people.

At the moment, the Metro Rapid is doing well essentially as an express bus that runs in traffic, stopping only every mile, relying on a signal pre-emption system to allow the bus to go through continuous green lights between scheduled stops. But the current system is not nearly as good as it could be, and not as good as its Brazilian counterpart. The feature that is most needed, and that will cut the speed of a trip in half, is a dedicated lane for bus use only.

As you might imagine, there is not a lot of support for removing parking lanes from major streets or, worse yet, removing travel lanes and giving them over to buses. Without public support, the politicians ("our elected followers," as my husband likes to call them) are not likely to stick their necks out and make people angry, even if it is in the interest of the greater good. Lots of diplomacy will be needed to convince the public and the politicians of the advantages of the dedicated lane. A little luck and fortunate timing wouldn't hurt either.

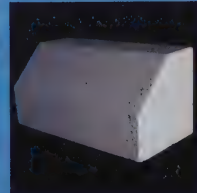
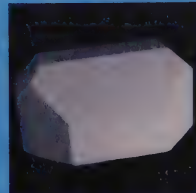
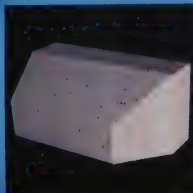
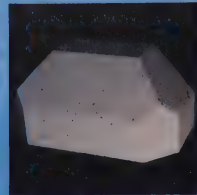
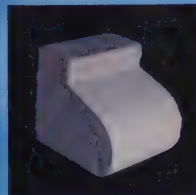
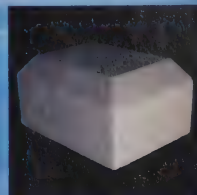
Perhaps the central lesson that I have learned is that architects and politicians need each other. Changing the world requires both good ideas and political will. Architects are not usually lacking in good ideas. By setting aside the reluctance they typically feel about entering the political arena, they can accomplish far more than would be otherwise possible and see more good ideas actually built. ■

Martha Welborne FAIA is the managing director of the Grand Avenue Committee in Los Angeles. She was previously the managing director of the Los Angeles office of Skidmore, Owings & Merrill. Before moving to Los Angeles in 1994, she was a principal of Sasaki Associates in Watertown, Massachusetts.

Shapes of distinction
at a fraction of the
cost of precast.

Westbrook Concrete Block Co. Inc.

439 Spencer Plains Road
Westbrook, CT 06498
Phone: 860.399.6201
www.westbrookblock.com



Wellesley College
Margaret Chapp Library Renovation



RICHARD WHITE SONS, INC.
100 WEST STREET, ALBANY, MA 01702 • (413) 882-2000 • FAX (413) 882-2001

WELLESLEY COLLEGE LIBRARY RENOVATION PROJECT MANAGER

IF YOU HIRE SOMEONE TO TELL YOU WHAT TO DO,
MAKE SURE THEY HAVE AT LEAST 200 YEARS OF
PRACTICAL EXPERIENCE AND KNOW-HOW.

RIDER HUNT CONTINUES TO PROVIDE HONEST, EFFECTIVE
CONSTRUCTION COST MANAGEMENT SERVICES.

EST. 1785



Rider Hunt Levett & Bailey

Construction Consultants and Quantity Surveyors

BOSTON, MA | 617.737.9339
www.riderhunt.com



Est. 1866

Independent Architectural Hardware Consulting

CAMPBELL-McCABE, INC.

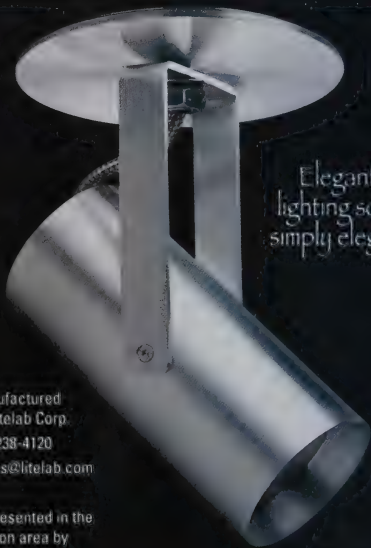
85 CENTRAL STREET, SUITE 102, WALTHAM, MA
02453 - USA

Independent experts in 08710 Architectural Door Hardware
and providers of detailed Specifications for all building types.

- Review of openings for code compliance
- Life Safety
- ADA compliance
- Coordination with other trades
- Access Control and Security Interface
- Construction Administration

Member CSI, DHI, NFPA, SBCCI

T. 781.899.8822 F. 781.899.9444 E. cm@cmiahc.com
www.cmiahc.com



Elegantly simple
lighting solutions for
simply elegant results.

manufactured
by Litelab Corp.
800/238-4120
specs@litalab.com

Represented in the
Boston area by



The Reflex Lighting Group

617/269-4510 info@reflexlighting.com

litalab

specs for this fixture (and others) at: http://www.litalab.com/document_166.html

HOT-DIP GALVANIZING LOOKING BETTER & BETTER



The American Galvanizers Association

awarded their prestigious EXCELLENCE IN HOT DIP GALVANIZING for the Calendar year 2003. Voigt & Schweitzer was again honored with being a part of 4 outstanding projects this year. A select group of Architects, Structural Engineers, and Designers from the Denver, Colorado area were selected to judge the awards. Hundreds of projects from all over North America had entered the annual event.

When quality and service is on the line, Voigt & Schweitzer Galvanizing always comes through as exhibited here...



The Eads Bridge • Saint Louis, Missouri
V&S wants to thank AISC member, The P.H. Drew Company of Indianapolis, Indiana for the faith and confidence they had in us in being part of this historic undertaking. We were glad to help and are proud that we did not let you or the city of Saint Louis down!

The restoration team, aiming to maintain the bridge's original design down to the last detail, rejected the use of contemporary railing designs. Instead, designers opted for an ornamental rail that provided longevity delivered by a two-coat paint system layered over hot-dip galvanizing. Voigt & Schweitzer consulted from the project's beginning, established a procedure for the entire coating process of several tons of steel; the fabricator was to use specific welding rod and techniques to provide quality welds; each railing panel was to be hand-sanded after galvanizing, marked with V&S "Durotag" and then shipped to Saint Louis.

The result of this four-year consultative process - in which V&S guided the design, fabrication, galvanizing, and painting process - is a bridge of ornamental quality faithful to its original design and deserving of its majestic place over the mighty Mississippi.



Recreation/Entertainment
Las Vegas Motor Speedway
Dale Earnhardt Terrace
Jack K. Erod Company
Mooresville, Indiana



Bridge/Highway
Chicago Transit Authority
"Douglas Blue Line"
V&S and 4 other AGA Members
shared this award



Bridge & Highway
Connecticut Department of
Transportation
Church Street Bridge Extension
AISC Member National Eastern
Steel Company
Plainville, Connecticut
V&S was honored with being part of
this project with another AGA
Member

V&S Columbus Galvanizing LLC
1000 Buckeye Park Road
Columbus, Ohio 43207
Phone (614) 443-4621
Fax (614) 443-6375

Voigt & Schweitzer Galvanizers, Inc.
12600 Arnold Street
Redford, Michigan 48239
Phone (313) 535-2600
Fax (313) 535-0862

V&S Lebanon Galvanizing LLC
153 Micro Drive
Jonestown, Pennsylvania 17038
Phone (717) 861-7777
Fax (717) 865-7749

V&S Philadelphia Galvanizing LLC
2520 East Hager Street
Philadelphia, Pennsylvania 19125
Phone (215) 739-8911
Fax (215) 634-0791

V&S Pilot Galvanizing, Inc.
P.O. Box 610
Manilla Creek Road
Foca, West Virginia 25159
Phone (304) 755-2949
Fax (304) 755-2995

V&S Amboy Galvanizing LLC
1190 Amboy Avenue
Perth Amboy, New Jersey 08861
Phone (732) 442-7555
Fax (732) 442-5560

V&S Bristol Galvanizing LLC
14781 Industrial Park Road
Bristol, Virginia 24202
Phone (276) 466-5558
Fax (276) 466-5558

V&S Taunton Galvanizing, LLC
Myles Standish Industrial Park
583 John Hancock Road
Taunton, Massachusetts 02780
Phone (508) 828-9499
Fax (508) 828-1177

www.hotdipgalvanizing.com



Proud Member 15 Years

Voigt & Schweitzer, Inc. thanks the above steel fabricators for the trust they showed in allowing us to be part of the above projects. Award winning jobs, large or small jobs, we galvanize every project like it may be the next one recognized by our American Galvanizers Association.

An aerial photograph of a city, likely Boston, showing a dense urban grid, a winding river, and industrial areas. The image is in a dark, monochromatic color scheme with some highlights in orange and yellow.

Smart Talk on Smart Growth

Douglas Foy Talks With
Randolph Jones AIA, AICP



DOUGLAS FOY is secretary of the Massachusetts Office for Commonwealth Development, a new cabinet-level position created by Governor Mitt Romney in 2002 to coordinate the state's environmental, transportation, and development programs. He was previously the president of the Conservation Law Foundation in Boston, a leading environmental-law advocacy organization. A member of the 1968 USA Olympic rowing team, he earned degrees in engineering and physics from Princeton and Cambridge and is a graduate of Harvard Law School.

RANDOLPH JONES AIA, AICP, is a principal in The Jones Payne Group of Boston, Providence and Monterey, where he heads the Semi-urban Design practice group. He served as the co-chair for the BSA's Civic Initiative for a Livable New England and the BSA's 2003 national Density Conference. He currently serves on the advisory group for the national AIA Regional and Urban Design Committee (RUDC).

RANDOLPH JONES: The Massachusetts Office for Commonwealth Development was created by Governor Mitt Romney as a hybrid vehicle for linking smart growth with transportation and the environment. It has been getting very high marks for its innovative approach to development. What makes OCD such a unique concept for state government?

DOUGLAS FOY: The first thing that makes it unique is that it has combined four different agencies to try to create a much more coordinated, strategic approach. Transportation, Environment, Housing, and Energy are now woven together in OCD. I don't think there's any state that's tried such a comprehensive combination, and only a few European countries that have combined housing and transportation.

The other special feature of OCD is that the governor has put the full weight of his office behind the effort to break down the barriers between the agencies. So it has the firepower and the capacity to actually make things happen.

The third element that's unusual is that it is an extremely streamlined effort. We haven't created a brand-new, large bureaucracy. What we've done is gather people from various agencies who work together as a sort of virtual agency under the guidance of Commonwealth Development.

RANDOLPH JONES: Is the governor's approach to smart growth really an effort to address our Balkanized cities and towns, our attitude that "all politics is local"?

DOUGLAS FOY: I think the governor's interest in smart growth grows out of a substantive concern about the Balkanization and the fact that we were sprawling across our countryside and chewing up a lot of our resources in ways that were unnecessary and, in the long-term, damaging. I don't think there's a political agenda here in the classic sense. We do have a Republican governor and a Democratic legislature, but I think there is uniform support for these smart-growth issues on both sides of the aisle in the legislature, and between the legislature and the governor. Many of the major initiatives that we've undertaken in the first year were launched with bipartisan support.

RANDOLPH JONES: Prior to joining the Romney administration, you served for 25 years as president of the Conservation Law Foundation, garnering unanimous respect as one of New England's most formidable environmental advocates. The battles and your win-loss record suggest that you spent considerable time in the political arena. What were the lessons you learned there and how have you applied them to your new role at OCD?

DOUGLAS FOY: The role of an advocate is essentially the practice of the art of the pure. You get to take pristine positions on issues, and then go to battle for them. Over time, they get negotiated into the reality of what can actually be accomplished in terms of legislation or court proceedings or whatever. Government, on the other hand, is the art of the possible. Now that I'm inside government, I'm even more aware of the importance of advocacy organizations in both helping to frame the issues and helping to bring the necessary pressure on government to find the most thoughtful path.

RANDOLPH JONES: How are the old attitudes yielding to this new coordinated, organizational, policy-making approach?

DOUGLAS FOY: One of the things that has helped make the marriage more effective has been the physical and budgetary challenges that the state faces. There is a premium placed on efficiency, coordination, and strategic alignment, because with it you get more bounce from the ounce. It might have been

more difficult to fashion this structure if there was a huge budget surplus and no real incentive for anybody to climb out of their silos and work together.

RANDOLPH JONES: You mentioned transportation. Of all the public agencies, the Federal Highway Administration and to a certain extent MassHighway [Massachusetts Highway Department] have been particularly single-minded in their purpose and mission. We have a number of add-a-lane proponents

who have had their way politically despite the obvious adverse effects that those investments make on land capacity and sprawl. How can you corral transportation needs so that we don't promote sprawl through our transportation investments?

DOUGLAS FOY: There is no doubt that transportation investments by the Commonwealth — including roads and transit lines — have an enormous impact on how and where we grow. If you build a new road to a cornfield, there will be new structures built in that cornfield; there's simply no way around it. If you don't build a road there and the cornfield remains relatively inaccessible, the growth will go somewhere else. Clearly, targeting transportation investments to reinforce growth in town and

Some of our finest models of towns and small cities are not reproducible today because zoning forbids them — a Concord or Newburyport or Nantucket Town or Wellesley or Pittsfield or Northampton could not have been built under current zoning. And that's a huge problem. We need to be able to reproduce the best of the "paradigm towns" with modern zoning.

— Douglas Foy

city centers and places where we have already built is enormously important as a policy agenda. That has been a fundamental element of this administration from the day we took office. In fact, the first press conference the governor held with the OCD was to announce the "fix it first" policy of transportation, which is a commitment to reinforce the existing transportation network we already have — rebuilding the bridges that are broken and the transit lines that need to be upgraded — rather than expanding into new places. We could spend virtually all of our transportation dollars over the foreseeable future simply restoring what we already have. We won't — we'll add some new capacity, mostly in transit.

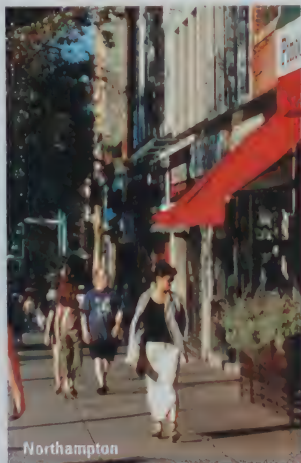
RANDOLPH JONES: You've been labeled a smart-growth advocate, pursuing the benefits of more compact growth. Do you feel that the phrase "smart growth" somehow politicizes the agenda? Is there an issue in calling it that?

DOUGLAS FOY: I actually like the term, and I think most people catch the idea pretty quickly. No one's really in favor of dumb growth, and there are a lot of really dumb things that you can do with state investments that everyone recognizes as stupid. What it means to me is wise investing. If you set schools aside, almost everything else that the Commonwealth spends capital dollars on is built by the four agencies that report to me — roads, bridges, transit, sewers, water systems, park systems, open-space acquisition for protection purposes, housing, energy systems. And investing that money wisely — about \$5 billion a year — to reinforce sustainable growth patterns is what I think smart growth is all about. It typically favors compact development over sprawl, primarily because sprawl is much more expensive to service. And if you're trying to be a wise investor, you want to invest your infrastructure dollars in a way that gives you the most return per dollar.

We're not telling people that they should build "back-to-the-future"-type New England villages. We are saying that the New England village is a more sustainable pattern and also one that most people prefer. But what and where you choose to build often depend upon where we decide to invest state and federal dollars. For us, smart growth is defined as the wise investment of limited capital.

RANDOLPH JONES: Do we need land-use reform in the Commonwealth?

DOUGLAS FOY: We certainly need zoning reform, whether we pursue it through a statewide legislative approach or work on a town-by-town, city-by-city basis. One of the reasons we have such a housing problem is that there's not enough land zoned for appropriate housing development, particularly compact and multi-family housing. Some of our finest models of towns and small cities are not reproducible today because zoning forbids them — a Concord or Newburyport or Nantucket Town or Wellesley or Pittsfield or Northampton could not have been built under current zoning. And that's a huge problem. We need to be able to reproduce the best of the "paradigm towns" with modern zoning. There are a lot of towns that are now pursuing town-centered zoning —



Northampton



Newburyport

efforts to bring multi-family, mixed-use development into their town centers in order to rebuild the classic village center, and then use it to help solve our housing problem.

RANDOLPH JONES: And what do we do about each community relying on its own tax revenue?

DOUGLAS FOY: Because the towns are so dependent on property taxes, there's no doubt that there is a certain pressure to grow and even to sprawl as a means of generating revenue. And again, this is why zoning reform is so important. If

you're a town and you're trying to grow to generate revenue to solve your property-tax problem, you have two options. You can grow by sprawling across your landscape and actually increasing your net long-term costs because of all the new infrastructure you have. Or you can grow by concentrating on places that are already developed, by rehabilitating existing buildings, or by reclaiming land in infill sites in the center of your town.

And in that case, you can

actually generate revenue gains, because you won't spend a lot of money on infrastructure.

RANDOLPH JONES: The Commonwealth has recently unveiled a number of smart-growth initiatives. You have mentioned transit-oriented development [TOD] — the idea that new development should be directed toward areas around transit nodes. What has the response been and how are the politics playing out in terms of the locations that have been selected for your demonstration projects?

DOUGLAS FOY: I think the TOD program has enormous promise. That was one of the programs that was rolled out in a bipartisan way, so from a political point of view, TOD is very much a bipartisan issue. We have identified at least 30 very interesting locations in the MBTA system alone. There are also a variety of locations on regional transit systems. Over the course of the next couple of years you'll see dozens of really significant projects around these locations. Some of them will be in suburban locations — such as Ashland, Newburyport, or Kingston. A number of them will

be in existing neighborhoods in urban settings, like Quincy or Revere. And some of them will be in relatively undeveloped urban settings, like Assembly Square in Somerville. All of them are very viable with a lot of interest among the development community.

RANDOLPH JONES: You've espoused a practical approach to achieving your goals. Can you give some examples of this approach?

DOUGLAS FOY: There are a number of initiatives that are underway that I suppose you could call practical. For example, the state owns a lot of surplus land. How we dispose of it — how it is sold, to whom, and for what purpose — has significant growth implications, not to mention revenue implications. So we are now working very hard on the surplus-lands process for the state — identifying where these lands are, what the development possibilities are, what the best uses would be, and how we can streamline the process.

A good recent example is surplus land near North Station in Boston that we are transferring to Massachusetts General Hospital. MGH has desperate needs and not much space around it. It's not going to move to Alabama, or even to Sturbridge; it's going to stay right where it is, in the heart of the city. It's an enormous economic engine for the city and the state, so it's very important to help it continue to thrive and to solve its problems in ways that help it and help us. It makes sense to allow MGH to expand in its current location, with the Red Line transit stop next door and North Station nearby.

RANDOLPH JONES: You're a person who votes with his feet, literally and figuratively, living an active, urban lifestyle. Recently, obesity and suburban traffic deaths have been on the rise, dramatically so. Compact development that supports walking and biking to work is increasingly in demand. But for decades, our suburban growth patterns have reflected an American dream that is counter to what the Centers for Disease Control says we should be doing.

DOUGLAS FOY: It's an interesting point. The CDC has very clear data now that correlate a walking lifestyle, even a modest 20-minute-a-day walk from the train to the office, with a reduction in obesity and a reduction in overall healthcare costs. Have you heard the rule of four? In this country last year, there were 4,000 pedestrian deaths — people hit by cars. There were 40,000 deaths in motor vehicles. There was \$40 billion spent on obesity costs nationwide. There's something interesting in that pattern. We're killing a lot of people with cars, we're killing a lot of people in cars, and we're killing a lot of people who are always in cars and not walking.

On the other hand, we can't get too preachy about it. We have built a landscape that makes it virtually impossible for people to do anything other than drive everywhere. I don't think the soccer moms want to spend all their time in their vans all day shuttling the kids around town. Ask those folks whether they think that's a fun lifestyle. They like living in their towns, they like raising their children there. And they hate the traffic congestion and the time they spend in their vehicles.

All of which feeds back to the notion that with obesity a rampant health issue in our country and a huge part of our healthcare costs, building our communities in more walkable ways will bring us all manner of benefits. Are people starting to recognize that? I think so. We see the trend of parents moving back into the city after their kids go off to college. We see enormous interest in living and working in town centers, in being able to walk to the train, in being able to get out of your car. There's only so much we can do to solve traffic congestion. The long-term solutions are transit solutions, and walking and biking solutions, that give people alternatives to the car.

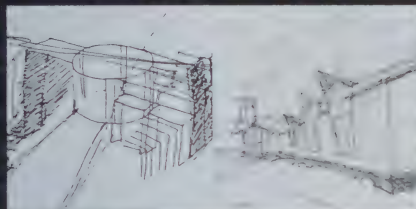
RANDOLPH JONES: What kind of role can architects and other design professionals play in encouraging that shift?

DOUGLAS FOY: I'd like to throw kudos to the BSA, because in my experience it has offered an interesting amalgam of technically sophisticated advisors and advocacy. It's a very elegant, thoughtful form of advocacy for the whole notion of smarter growth and more thoughtful design.

RANDOLPH JONES: Are you getting any support from the federal government?

DOUGLAS FOY: The federal government doesn't really pay attention to any of this stuff on the ground. But that's OK. It does a certain amount of the important regulatory work. To a degree, it just sends money. It would be nice if it sent more money. But in terms of land-use, growth, and development, the federal government is really not a player. The state has an enormous role. The towns have an enormous role. One of the interesting things about Massachusetts is that we're missing the middle tier of government, which many states have in the form of county government or regional government. Here we have regional-planning organizations such as metropolitan planning organizations and regional transit authorities. And because there's no regional entity, the state plays a big role. The whole ballgame here depends upon local control, state investment, and state policy. Which means the state has to be really smart. ■

From concept to design career



BOSTON ARCHITECTURAL CENTER
320 Newbury Street • Boston, MA 02115
www.the-bac.edu • 617-585-0100

INTEGRATED BUILDERS From the Ground-Up



Pharm-Eco Laboratories
Devens, Massachusetts
Value: \$17,000,000

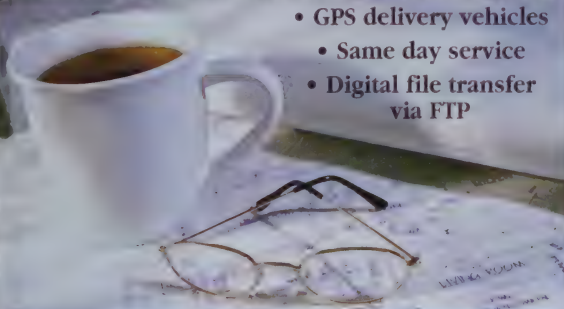
Pharm-Eco Laboratories Devens, MA	160,000 SF	Black Rock Golf Community Hingham, MA	52,000 SF
Depuy/Johnson & Johnson Raynham, MA	40,000 SF	Chair Mercedes Westwood, MA	60,000 SF
Control Delivery Westborough, MA	10,000 SF	Winchester Place Condominiums Winchester, MA	17,000 SF
Central Place Apartments Natick, MA	75,000 SF	Chair Honda Westborough, MA	15,000 SF
St. Phomema Middle School Pittsford, RI	24,000 SF		

INTEGRATED BUILDERS

100 Washington Street
Braintree, MA 02184
Phone (781) 356-3838
www.integratedbuilders.com

Relax while we do the work for you.

- GPS delivery vehicles
- Same day service
- Digital file transfer via FTP



Reprographic Services Convenient to You — 8 locations from Peabody to Providence & beyond —

- Plans and specs printing
- **COLOR** and b & w copying
- Spec books: GBC, spiral, 3-hole punch
- SCANNING SERVICES
- Internet plan room & bid distribution
- Wide & small format —
- Large & small quantities —

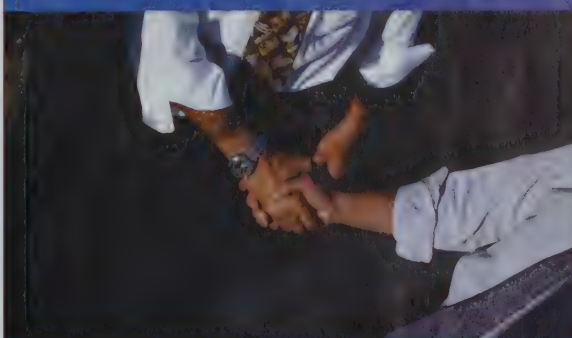
Locations in — Mass.: Peabody RI: Providence
Conn.: Hartford — Danbury — New Haven —
New London — Waterbury NY: White Plains
visit our website for directions
www.merrittgraphics.com
or call 800-343-8296
Digital Imaging Technology Leaders

Customer
satisfaction is
our goal!

Walter W.
Fredrick
ASSOCIATES

a division of
Merritt
& COMPANY since 1906

WE DELIVER PROJECTS ABOVE AND BEYOND, AND EVEN BEFORE.



At Vantage, we understand that in today's economy a primary concern of most owners and tenants is achieving the earliest possible date of occupancy. That's why we consider delivering projects on time to be one of our highest goals. We are continuously looking at ways to improve the construction schedule while maintaining quality, from the first day on site until the final punch list is completed. For more information call John Connor at 781-895-3270.

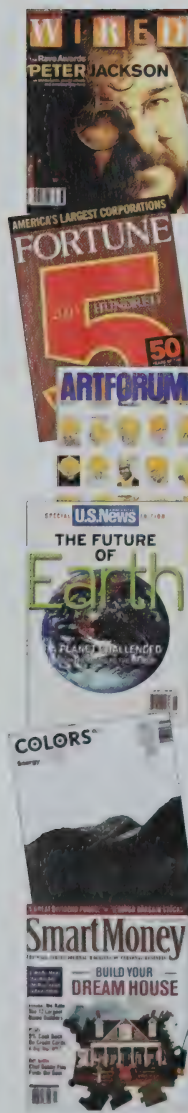
VANTAGE BUILDERS, INC.
A Division of Fredrick Associates

Schoon Court, 261 Water St., Suite 340, Waltham, MA 02451 • 1-781-895-3270 • F: 781-895-3271

Covering the Issues

Periodical roundup

By Gretchen Schneider, Assoc. AIA



At warp (and weft) speed... In April's *Wired*, bypass the 2004 "Rave" Awards, bypass former local-architecture-student-turned-rock-star David Byrne, bypass Zaha Hadid's inclusion in this crowd. (Has anyone visited the Cincinnati museum yet? Or are we all just taking Muschamp's word that it's "the most important American building since the end of the cold war"?) Go directly to "Seamless," Jessie Scanlon's account of fashion leader Issey Miyake's conversion from couture creator to design-lab entrepreneur. Over the past five years, Miyake has increasingly devoted his attention away from Paris runways and toward A-POC — a revolutionary

new process of making fabric. Feed thread into the machine; a tube-like finished garment comes out. Cut along the lines and you're ready to go — no sewing necessary. While A-POC stands for "a piece of clothing," clothing is only the beginning. As Harvard Design School architecture professor Toshiko Mori imagines, Miyake's technique will eventually lend itself to "houses and building components...[that are] both economical and offer enormous design possibilities." Now this is something to rave about.

A golden anniversary... The modern corporation is one of the greatest social inventions of all times, argues *Fortune* magazine in its April 5 special issue celebrating the Fortune 500's 50th birthday. In "Pinnacles of Power," author Jerry Useem and photographer Andrew Moore highlight trophy buildings associated with the rise of the corporation. Useem and Moore don't question big-ego architectural expression as much as they explain it, yet they observe that the construction of these buildings often marks the beginning of a company's end. As Useem concludes, "Under the turbulent gales of capitalism, the glass, steel, and stone of America's pyramids have proved far more durable than the corporate Pharaohs who built them."

Less is a bore, again?... "Architecture, after several decades of self-imposed autonomy, has recently entered a greatly expanded field," observes Anthony Vidler in April's *Artforum*. Obscure theoretical references to neorationalism, language theory, and "postmodern citation fever" are out. Inspiration from landscape and biology is in. Vidler — architectural historian, critic, and Cooper Union dean — writes of the world of high concept, capital A Architecture. In short, he argues that today's avant-garde designers have recently entered a new era and are paying more attention to other disciplines as well as to the messy realities of how we actually live.

It's all in the delivery... Our planet has limited resources, and we're quickly using them up. If this is news to you, run (don't walk!) to your local newsstand to find *U.S. News & World Report's* special edition on "The Future of Earth," available through July 2004. If you're already working on these issues and just need pithy soundbites to substantiate your efforts, you'll also find these articles compelling. Perhaps most refreshing are the concluding editorials by the Worldwatch Institute's Christopher Flavin and the American Enterprise Institute's Steven F. Hayward that illustrate the political complexities associated with sustainable practices. If all of that sounds dreadfully dull, check out *Colors'* February/March/April "Energy" issue. At once poetic, beautiful, and terrifying, this uncompromising global array of photographs and words more evocatively addresses a similar agenda.

Upgrade Nation... New home construction jumped 15 percent last year and is still rising. More new owners order upgrades to older houses. Chris Taylor describes this ever-expanding market in "Building Your Dream Home" in *Smart Money* (May 2004). What's hot? Home offices and outdoor fireplaces. What's not? Anything old, essentially. And if resale is the focus, Taylor suggests that you stick to granite countertops and stainless steel appliances and skip the wine cellar. This upgrade trend is sparked by recent interest rates and increasingly sophisticated owners. Market-savvy big builders have responded well. The unstated question is whether architects have similarly adapted. In nine pages of advice to homeowners, Taylor mentions architects just once, in a caption noting that architects should be consulted about the structural feasibility of cathedral ceilings. ■

Gretchen Schneider, Assoc. AIA, teaches the architecture studios at Smith College and maintains a practice in Boston.

A GEM OF AN IDEA



The Gemstone Collection

EXCLUSIVELY FROM CLAYTON BLOCK

The environmental benefits of recycled materials, the durability of masonry, and the versatility of architectural polished block come together in the new Gemstone Collection from Clayton Block. Engineered for use in virtually any indoor or outdoor application, Gemstone Collection units have a rich, terrazzo-like finish and are available in a variety of shapes and sizes. You can always count on Clayton Block technology for cost-effective masonry solutions that transform your creative ideas into perfect projects!

Available in both arctic and warm-tone units—with Emerald, Sapphire, Topaz or Opal highlights—in two distinct finishes.



New Jersey Chapter

For more information,
visit our website or call Clayton today.

888-452-9348

www.claytonco.com

Box 3015 • Lakewood, NJ 08701

**Locations throughout
New Jersey to serve you**



Books



Empire

edited by Nicholas Blechman
Princeton Architectural Press,
2004

Reviewed by Timothy Love AIA

Perhaps you are a visual literate — the sort who not only picks up *The New Yorker* for the cartoons, but also looks at the drawings before reading the captions. If so, *Empire* is for you. It contains a collection of political cartoons loosely organized around the theme of present-day American imperialism. The politics are fairly predictable, but the subject provides fertile material for a wide range of graphic media. *Empire* may be an ideal antidote to the increasingly narrow focus of “design” in the architectural profession.

Empire is actually issue IX of the journal *Nozone*, edited by the New York graphic designer Nicholas Blechman. Because it contains visual material from 43 contributors, Blechman uses several design strategies to hold the book together. The most characteristic is the decision to use only black and olive-green ink on dusty cream paper (except for a few Technicolor exceptions). This gives the book the quality of both a government-issue manual (ironies abound) and the underground comic books that serve as an important pedigree.

The contributions are weakest when they are tethered too closely to the short attention span and topicality of the conventional political cartoon. Single-page pieces such as “Kevin Bacon linked to Osama Bin Laden” already seem dated. The best

contributions take advantage of the longer format of the book.

Why is *ArchitectureBoston* running a review? Perhaps because *Empire* is equal parts Art Spiegelman’s *Maus*, the *Harper’s* “Index,” and Rem Koolhaas and Bruce Mau’s *S,M,L,XL*. Certainly, several contributions to *Empire* bear a strong resemblance to graphic representations developed by Koolhaas and his team. Koolhaas is perhaps the first architect to understand the analytical and communicative power of graphic-design software. In publications such as *S,M,L,XL* and *The Harvard Guide to Shopping*, he has expanded his design attention to include not only buildings and urban proposals, but also the information and arguments that support his intellectual preoccupations.

Given the number of Harvard students who have collaborated with Koolhaas during the past 10 years, the limited influence of graphic design on Boston’s architectural culture is surprising. Ironically, Boston had a design culture in the 1960s and ’70s that was known for its multidisciplinary spirit. Firms such as Cambridge Seven and Benjamin Thompson Associates adopted a collaborative design methodology because of the nature of their clients and commissions. The redesign of the MBTA subway stations (including the famous lollipop “T”) by Cambridge Seven and Chermayeff & Geismar is an important example.

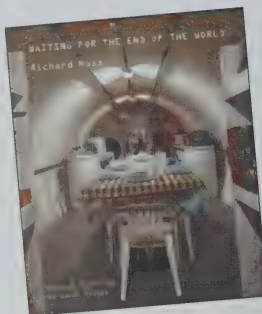
More than other important American architectural centers such as New York and Los Angeles, Boston today has eschewed its former embrace of broader visual culture and instead retreated into a kind of professional parochialism. Perhaps the aesthetic pleasures of *Empire* combined with the success of Rem Koolhaas’ communication graphics will inspire Boston’s slightly defensive architectural community.

Timothy Love AIA is the principal of Utile, Inc. in Boston, an assistant professor at Northeastern University, and a member of the editorial board of *ArchitectureBoston*.

Waiting for the End of the World photographs by Richard Ross, interview by Sarah Vowell

Princeton Architectural Press,
2004

Reviewed by Matthew Jelacic



With its photographs and captions, *Waiting for the End of the World* is essentially a photo essay about underground retreats from real and anticipated wartime violence. The photographs are roughly divided among contemporary bomb shelters, Cold War-era fallout shelters, and a range of shelters from World War II and before.

As the tide and cover photograph suggest, the architecture one normally attributes to doomsday cults and Cold War survivalists in America is well-represented. Their antiseptic, tidy, well-stocked, and seemingly tranquil second homes for the post-Armageddon world of half-life measurement and anticipated global repopulation are as creepy as one could expect. Equally unsettling are the images from Swiss “community shelters,” whose construction is allegedly required by law to ensure the safety of 110 percent of the citizenry in the event that non-neutral Europe evaporates.

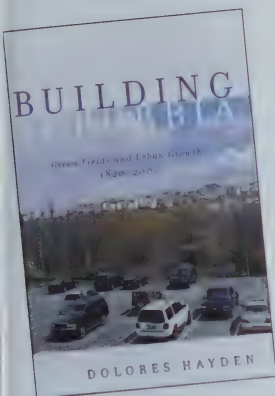
What comes as a surprise, however, is the recent abandonment of shelters. This is due at least in part to the technological ferocity of modern war but also to widespread recognition that early warning systems do not warn early enough. Pre-Cold War-era shelters, such as those constructed in the London

Tube or during the Crusades in what is now Israel, allowed possessions and provisions to be moved to safety over a span of days. The more immediate dangers of the nuclear age require not only self-contained designs and immediate access, but also a supply of food, water, and other provisions to last years because of the impossibility of acquiring new provisions.

What emerges is that maintaining a functional exit strategy for the end of the world is an expensive proposition. Many of the essay’s examples come from Russia, where major cities like Moscow seem to have had fallout shelters on every block. Most, including the shelter beneath Moscow State University designed to hold thousands of academics, have fallen into disrepair, and are now empty of the supplies and functional facilities needed to sustain life for the years of containment required in a post-nuclear world. Others, including examples beneath Beijing and St. Petersburg, respond to less daunting concerns and are now discotheques and shops.

Our post-9/11 world has expanded to include previously undreamt possibilities like ciproxin and 28 Days Later. As we develop coping strategies for these and other complexities of modern fear, there is small comfort for architects when Ross notes that there is a building boom in Texas as new, less expensive biological and chemical shelters are replacing outdated nuclear-blast shelters. Certainly, the juxtaposition of impotent, forgotten Cold War facilities in emerging capitalist countries and the contemporary shelters maintained for emergency use in wealthy nations creates a new lens for seeing global economic stratification. More poignant, however, is the wry nostalgia for the crepuscular light of Cold War simplicity.

Matthew Jelacic is an architect and currently a Loeb Fellow at the Harvard Design School. His recent work has focused on disaster-relief and refugee housing.



Building Suburbia: Green Fields and Urban Growth, 1820-2000

by Dolores Hayden

Pantheon Books, 2003

Reviewed by Larissa V. Brown
AICP

We are truly a suburban nation: the 2000 Census found that more Americans live in suburbia than in city or rural areas combined. How and why did that happen? What is suburbia, other than "not city" and "not country?" Dolores Hayden builds on her previous work and the burgeoning literature on the history of suburbia to show how the political economy of real-estate development created seven physical types of American suburb over nearly two centuries.

These suburban types continue to coexist but emerged at different historical periods. They range from "borderland" suburbs, where prosperous families in the 1820s sought rural refuge a mile or two from noisy, crowded, and dirty urban centers, and "picturesque enclaves" designed for the affluent by the likes of Olmsted in the mid-1800s, to the "streetcar buildouts," "sitcom suburbs," and "rural fringes" that we recognize today. Hayden points out how mass-produced, pre-cut housing kits for the "mail-order and self-built suburbs" of the early automobile age helped create chaotic suburban landscapes because "all of the parts — the neighborhood, the lot, the

house — were bought and sold independently." Levittown, the iconic postwar sitcom suburb, contained 17,000 houses but had no masterplan and minimal or inadequate water, wastewater, and road infrastructure to serve more than 60,000 people. Suburban commercial strips and malls that have come to epitomize the sprawl of what Hayden calls "edge nodes" were made possible not only by federal road funding, but also by an accelerated-depreciation tax rule that turned commercial real estate on suburban sites into a tax shelter, creating an incentive to build cheap and forget maintenance. Today, a complex framework of public subsidies and incentives continues to push development into the rural fringe.

The last section of the book is a somewhat narrow critique of smart growth as if it were simply a design movement. She writes that "many people" (architects?) think that the way to solve sprawl is to start over by "exerting total design control over elite enclaves or placing isolated housing in undeveloped rural land." Hayden's response to the replication of sprawl is for society to abandon a political economy of planned obsolescence and revitalize older suburbs — a goal that is in fact central to the smart-growth movement today, along with a focus on the role of government regulations and investment in shaping not only the physical design but also the social equity of our communities. Even so, Hayden's book is an expert analysis of how and why the historic layers of suburban development in America emerged and is an argument for understanding suburban history. Although she provides a few examples of revitalization projects and programs in older suburbs, her answer to the broader goal of transforming the political economy that reproduces sprawl landscapes is that "citizens need to forge the political consensus for change." Indeed.

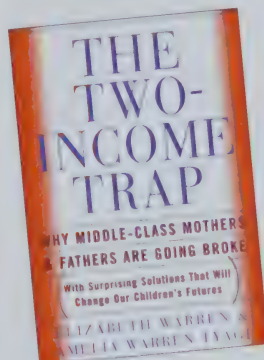
Larissa V. Brown AICP is chief planner at Goody Clancy in Boston and is the director of the BSA's Civic Initiative program.

The Two-Income Trap: Why Middle-Class Mothers & Fathers Are Going Broke

by Elizabeth Warren and
Amelia Warren Tyagi

Basic Books, 2003

Reviewed by Tamara Roy AIA



In a fierce attack on lackadaisical politicians and the "myth of over-consumption," mother-and-daughter researchers Elizabeth Warren and Amelia Warren Tyagi dismantle the notion that our society willingly spends too much and saves too little. Though the myth "is a comforting way to explain away some very bad news," their statistics reveal the actual state of Americans' growing financial vulnerability.

The news is bad: Between 1981 and 2000 there was "a 255 percent increase in the foreclosure rate, a 430 percent increase in the bankruptcy rolls, and a 570 percent increase in credit card debt." The number of women filing for bankruptcy increased by a whopping 662 percent. In their words, "*having a child is now the single best predictor that a woman will end up in financial collapse*" [authors' italics].

With devastating facts like these and poignant examples, the authors pursue the social and economic forces that have combined to destabilize the middle-class family. Their thesis is simple mathematics: families now depend on two incomes to survive — lose one and they're doomed. Fear of substandard schools has pushed them to compete for houses


in towns they can't afford. An aggressive, deregulated mortgage and credit-card industry offers ever-increasing amounts of debt. The added costs of daycare, healthcare, cars, and college make it nearly impossible to save. When something goes wrong — a job loss, health crisis, or divorce (the 3 reasons for nearly 90 percent of all bankruptcies) — there is no financial safety net.

The authors suggest many personal and political solutions, from doing your own "financial fire drill" to school vouchers, tuition freezes, and bank regulation. While these options could slow the crisis, I think they need to become items of a broader, national agenda. Lasting change will not come from tinkering with a broken system. We need to recognize that our country is rapidly becoming anti-family, a place where only the rich can afford to have children without fear.

Unfortunately, by staying within the borders of the United States for its statistical research, analysis, and prognosis, *The Two Income Trap* does not make international comparisons or find positive alternatives. Having lived in Amsterdam, I've seen firsthand how low-cost healthcare, housing, and education can make everyone's lives better, not only families with children. How about Canada, Scandinavia, Japan, Russia? Perhaps their solutions aren't our solutions, but at least they provide fresh approaches.

Still, this is an extremely valuable book. Remember hearing the elder George Bush talk about building a "kinder, gentler nation"? Instead we've become a more competitive, stressed-out nation. We're all so busy struggling for our own survival that we have no energy left to fight for our nation's future. This book is the first step in recognizing our trap — let's hope we can get ourselves out.


Tamara Roy AIA is a practicing architect, urban designer, writer, and teacher at Northeastern University. She is also a married mother of two small children and has first-hand experience with the "two-income trap."



BRUNYARDEN BELL PHOTOGRAPHY

HORIUCHI SOLIEN
LANDSCAPE ARCHITECTS

200 MAIN STREET
FALMOUTH, MA 02540
508 540-5320



Erland
Building Solutions Through Commitment and Teamwork

Bosse Sports and Fitness- Sudbury, Massachusetts

Program Management • Construction Management • Design/Build

Erland Construction, Inc. | 83 Second Avenue | Burlington, Massachusetts 01803
1.781.272.9440 | e.bonnie@erland.com | www.erland.com



Cambridge Seven Associates, Inc.
Architects • Interior Designers • Landscape Architects • Engineers • Planners
1000 Massachusetts Avenue, Suite 1000, Cambridge, MA 02139
617.452.1000 • 617.452.1001 • www.cambridge7.com



build with care

Respectful collaboration
you can count on.
www.mtruant.com

truant
CONSTRUCTION
MANAGERS

Site Work

Websites of note

Arclinea Boston	www.arclineaboston.com	inside front cover
Audio Video Design	www.avdesigns.com	22
Build Boston	www.buildboston.com	6
Boston Architectural Center	www.the-bac.edu	41
Boston Society of Architects	www.architects.org	22
Brockway-Smith Company	www.brosco.com	23
Cambridge Seven Associates, Inc.	www.c7a.com	46
Campbell-McCabe Inc.		34
C.E. Floyd Company, Inc.	www.cefloyd.com	17
Clayton Block	www.claytonco.com	43
Copley Wolff Design Group	www.copley-wolff.com	22
Erland Construction, Inc.	www.erland.com	46
Walter W. Fredrick Associates	www.merrittgraphics.com	41
GPI Models	www.gpimodels.com	17
Horiuchi Solien Landscape Architects	www.horiuchisolien.com	46
Horner Millwork	www.hornermillwork.com	6
Integrated Builders	www.integratedbuilders.com	41
International Masonry Institute	www.imiweb.org	16
Carol R. Johnson Associates, Inc.	www.crja.com	4
LiteLab Corp.	www.litelab.com	34
Marble and Granite, Inc.	www.marbleandgranite.com	17
Marvin Windows and Doors/A.W. Hastings	www.awhastings.com	7
Pella Windows & Doors, Inc. of Boston	www.boston.pella.com	4
Rider Hunt Levett & Bailey	www.riderhunt.com	34
Service Point	www.servicepointusa.com	17
Thoughtforms, Corp.	www.thoughtforms-corp.com	outside back cover
Timberpeg	www.timberpeg-east.com	22
Marc Truant & Associates, Inc.	www.mtruant.com	46
Vantage Builders, Inc.	www.vb-inc.com	41
Voigt & Schweitzer	www.hotdipgalvanizing.com	35
Wentworth Institute of Technology	www.wit.edu	5
Westbrook Concrete Block	www.westbrookblock.com	33
Richard White Sons, Inc.	www.rwsons.com	34
Wood-Mode	www.wood-mode.com	inside back cover

The Centre for Political Song

<http://polsong.gcal.ac.uk>

You might guess that the home of the bagpipe would know a thing or two about the connections between politics and music. The Centre for Political Song, based at Glasgow Caledonian University, promotes "an awareness of all forms of political song." Go to the News tab to check out "The Poetry of Donald Rumsfeld." ("If you think of Rumsfeld as a character in a Gulf Wars II musical, these are the songs he might sing....")

Campaign Edge

www.campaignedge.com

Got a little time on your hands? How about starting up your own political campaign from the comfort of home? For just \$349, you can get access to "CampaignArchitect" software. Design your own political website! If Howard can do it, you can, too.

Political Leanings of Selected Cartoon Characters

www.unknown.nu/cartoon

We all know the theory that listening to Mozart while still in the womb will make us smart. Who knew that Saturday-morning cartoons would make us political?

Democratic National Convention Boston 2004

www.boston04.com

www.2004dnc.com

www.dems2004.org

How Web-savvy are you? Only one of these sites is actually hosted by the Democratic National Committee. Can you guess which one? (Hint: It's not the one with the ad for The Rack nightclub.)

Politics by Design — The Aesthetics of Party Logos

www.thelastcool.com/dh2k/html/fun-logos.html

Once you get over the, um, richness of the American political party scene, you can't miss the obvious: Most politicians are in serious need of a good graphic designer.

Great American Speeches

www.pbs.org/greatspeeches

From Booker T. Washington to Elie Wiesel, some of America's great political orators have been captured on this site. Read their words, get inspired, and then try out your own political skills with the Teleprompter demonstration.

We're always looking for intriguing websites, however arguable the connection to architecture. Send your candidates to: epadjen@architects.org.



The FleetCenter

By John Powers

By the time you read this, they probably will have changed the building's name, again, to whichever bank owns the naming rights this week. OverFedBanc, perhaps?

Not that Boston Garden, the original edifice on Causeway Street, was more suitably labeled. How could they have called it the Garden when there wasn't a green growing thing this side of the Common? The replacement sandbox, though, has had enough names — Shawmut Center, FleetCenter, Your-Name-Here Center — that it should be required to show two forms of ID. My nominee (although Kerry Korner is tempting, given the upcoming Democratic National Convention on the premises) is PlayStation, an apt description of the shotgun marriage of a commuter-train terminus and what Bill Bulger, the former state Senate president, liked to call a "temple to prolonged adolescence."

For a decade or three, it seemed as if it would take an act of Congress to erect a new arena in John Winthrop's old 'hood because it would mean knocking down its predecessor. We don't do that here. We like two-for-one deals, which is why we have two State Houses, two City Halls, two Hancock buildings. We're frugal folks, after all, and we never know when we might need the spare. Even when they did uproot the Garden, they kept the Celtics' ratty old parquet floor and laid it down inside the new place.

Still, it's something of a miracle that anything got built at all, given the site complexities and the political cast of characters involved. It may have been a simple parking lot, but there were trains underneath, an elevated trolley rattling in front, the crumbling Expressway clogged "bumpahdabumpah" alongside, the Charles Rivah out back. Not to mention every civic poobah whose title ended in "ah" — the Guvnah, the Mayah, the Speakah — strutting and fretting his hour upon the stage.

Larry Moulter, whose job as "orchestrator" was to get the new Gahden up and running for owner Delaware North, once observed that Boston's three industries were sports, politics, and revenge. The arena project had them all. Everybody agreed that the old place, built in 1928, was past its time, even if it was a (thankfully) rare example of the Moderne phase of the


ornamental French Art Deco School. It had no air-conditioning, no escalators, and hundreds of seats with posts in front of them, and its generators were always conking out or blowing up. King Rat and dozens of his progeny were lifetime season ticketholders. But a new arena? There would be a Polish pope before that happened, skeptical Bostonians had said for years. The Berlin Wall would fall, the Iron Curtain dissolve. The roadblocks were the local politics and turf battles that made the Balkans look like a church social by comparison. The concept that a new arena might benefit everybody was considered "bzah." Boston's civic toy has never been the merry-go-round, where everyone eventually gets a brass ring. It's the see-saw. If someone's up, someone else is down.

Especially when the man wanting to build the arena is from Buffalo. "Let him find a sucker in Dallas," declared Tom Finneran, the House Speaker, when negotiations bogged down. Dallas is our shorthand for any city that uses public land and/or cash to build private playpens for millionaires. That's another thing we don't do here. "It'll be his building," Finneran said. "Not our building. His building."

Indeed, the arena looks like a place that a capitalist builds with his own money. It's blockish and utilitarian, able to accommodate anything from Bruins to elephants to hip-hopppers. There are plenty of luxury suites and comfy club seats and escalators to convey the lower classes (ticket-wise) to the upper reaches and ample queuing space around the concessions stands, whose prices have had some patrons calling it the "FleeceCenter."

Mostly, though, it's known as the Vault, a nod both to its shape and sponsorship. Back when the Brahmins ran the town, "the Vault" was the name given to the group of downtown bankers and businessmen who tried to keep Mayor James Michael Curley, the "Purple Shamrock," and his machine in check. If they had known the place would be stuffed with braying Democrats this summer, it'd still be a parking lot. ■

John Powers has specialized in writing about sports, politics, and revenge during his three decades as a writer for *The Boston Globe*.



timeless. beauty.

Creating a kitchen your clients will love now and well into the future is a challenge. For inspiration, visit a Wood-Mode showroom. Experienced designers will help you create a lasting masterpiece for your clients. And it's not just the look that will endure: the custom Wood-Mode cabinetry we offer is built using the highest quality materials and finishes. So the cabinets you specify will retain their beauty for years.

Visit a showroom and immerse yourself in the lasting beauty of our kitchens. Then meet with one of our design professionals and find out how we can work together to design the perfect kitchen.

Wood-Mode
FINE CUSTOM CABINERY



Get inspired. Call a Wood-Mode Showroom and request a copy of *Portfolio*, an indispensable tool for architects and designers featuring 132 pages of breathtaking ideas for every room in the home.

Discover the value of a Wood-Mode partnership:

Adams Kitchens, Inc., Stoneham 781-438-5065

Designer Cabinetry, Newton 800-439-4549

Drake Cabinet & Remodeling, Co., Lexington 781-862-2250

Kitchen Center, Framingham 508-875-4004

Kitchen Concepts & Roomscapes, Inc., Norwell 781-878-6542

Kitchens & Baths, Norwood 781-255-1448



Thoughtforms www.thoughtforms-corp.com

Custom Builders

West Zetters MA
781-641-6117

Chilmark MA
508-200-2100

ArchitectureBoston

Library
Boston Architectural Center



The Arclinea Collection



Introducing the newest member of the Arclinea Collection, the Convivium.

The kitchen represents a moment in the day for the pleasure of sharing food, conversation and company. Arclinea's newest kitchen, the Convivium, surpasses the classical concept of the modern kitchen by redesigning the organization—and personality—of the warmest and most enjoyable room in the home.

Come visit us at our **new flagship showroom** and learn how Arclinea can revolutionize your clients' kitchen experience.

Convivium, kitchen from
The Arclinea Collection
designed and coordinated
by Antonio Citterio

Arclinea Boston
10 St. James Avenue
Boston, MA 02116
Tel: 617.357.9777 Fax: 617.357.9707
info@arclineaboston.com www.arclineaboston.com

Arclinea
tecnologia creativa

ArchitectureBoston

September/October 2004

Risk

You would think that architecture would be an attractive career path for risk-takers. After all, there's the creative aspect of the field — and we all know that creativity is nearly synonymous with risk. And then there's the fact that many architects start their own practices, entrepreneurship being perhaps the most socially acceptable outlet for risk-takers.

Risk is a question to which success or failure are the only answers. The potential rewards of success provide the motivation to flirt with failure.

Architects flirt with failure every day: What if that window detail leaks, if someone slips on that floor, if that crawl space becomes a mold factory? Liability — with its attendant threat of financial loss — hangs heavily over their heads. But a dry, safe, healthful building does not bring its designer a financial windfall. A dry, safe, healthful building is considered merely a baseline for professional competence.

What then constitutes architectural success? And how are the attendant rewards measured? Michael Buckley FAIA has suggested that reward in the form of enhanced reputations and peer recognition is accepted — and presumably adequate — compensation [*ArchitectureBoston*, Summer 2002]. A look at recent successful design risks indicates that he may be right: the building owners reap financial rewards, and the architects become celebrities. The culture of architecture — with its roots in 19th-century professional standards of “fiduciary trust,” “public welfare,” and “common good” — may well represent lofty, worthy values that disdain craven fascination with money. But let's face it: the currency of American society is currency.

Reward is proportional to perceived risk, and in our society, creative or intellectual risk is not rated as highly as commercial risk. And so architects find themselves in the same dilemma as all those who toil in the creative economy under the glam occupational category “content provider.” To be a content provider in the Information Age is to be a factory worker in the Industrial Age. Someone else — someone willing to gamble on commercial failure — will reap the spoils.

For far too long, architects have whined that if only they could “educate the public,” the public would value their services and reward them more lavishly. Maybe it's time for another tactic. The AIA could launch a new ad campaign highlighting the hazards of building. None of this “let an architect help you build your dream house” fade-to-sepia cheerfulness. Pull out all the stops, with big photos of *Aspergillus* mold, roof collapses, electrical fires, and basement floods. If construction is seen as a risky proposition, perhaps a dry, safe, healthful building will be seen as a minor miracle worthy of reward.

But there is yet another tactic. Those who covet greater reward should assess their real appetite for risk, and then take advantage of their creative skills to recraft the way they practice architecture. Some architects who have done just that appear in this issue. Others will appear in our next issue, which inaugurates *ArchitectureBoston's* redesign. Even magazines sometimes need to take risks.

Elizabeth S. Padjen FAIA
Editor

2 Letters to the Editor

8 Be Bold! Be Not Too Bold!

A roundtable discussion with:

Roger Cassin

Ronald Druker

David Hatem

Peter Madsen FAIA

Elizabeth Padjen FAIA

Robert Silverman

20 Learning to Love Risk

by Ava Abramowitz, Esq., Hon. AIA

26 Beguiled by Risk

We are what we build

by Jonathan Powers

30 Boston: Home of the Brave

by Elizabeth Padjen FAIA

36 Improvidence: A Camera, a Passion, and a Call to Arms

by Donald Maurice Kreis

42 It Takes a Village to Loosen Up That Bow Tie

by Julianna Waggoner, Assoc. AIA

46 A Traditional Revolution

Demetri Porphyrios talks

with Jeff Stein AIA

54 Covering the Issues

Periodical roundup

by Gretchen Schneider, Assoc. AIA

56 Books

59 Index to Advertisers

59 Site Work

Websites of note

60 Other Voices

Plimoth Plantation

by Joan Wickersham

Cover photograph by Kango Nakagawa/Photonica

Editorial Board:

Wilson F. Pollock FAIA, Chair
Phyllis Andersen
Robert Brown IIDA, AIA
Bill Clegg IIDA
Leland Cott FAIA
Charles Euchner
John Fernandez
Tom Keane
Andrea Leers FAIA
Timothy D. Love AIA
Rachel Munn AIA
Hubert Murray AIA
Laura Solano
Jeff Stein AIA
Melvin Wesley
Joan Wickersham
J. Meejin Yoon

Editorial Staff

Elizabeth S. Padijen FAIA
Editor
epadjen@architects.org

Nancy Jenner
Managing Editor

Virginia Quinn
Associate Editor

Pamela de Oliveira-Smith
Marketing Manager

Mark Ruckman
Editorial Assistant

Steve Rosenthal
Peter Vanderwarker
Contributing Photographers

Editorial Offices

The Boston Society of Architects
52 Broad Street
Boston, MA 02109
Tel: 617.951.1433 x227
Fax: 617.951.0845
www.architects.org

Publisher

The Boston Society of
Architects/AIA

Brian Healy AIA
President

George Metzger AIA
Vice President

Jim Dunn CPA, Assoc. AIA
Treasurer

Deborah Fennick AIA
Secretary

ArchitectureBoston is custom-published bimonthly for the Boston Society of Architects by Pohly & Partners, Inc. © 2004 The Boston Society of Architects. All rights reserved. Reproduction in whole or in part without express written permission is prohibited.

ArchitectureBoston explores the ways that architecture influences and is influenced by our society. We invite story ideas that connect architecture to social, cultural, political, and economic trends. Editorial guidelines are at: www.architectureboston.com.

The views expressed in *ArchitectureBoston* are not necessarily those of the editorial staff, the Boston Society of Architects, or Pohly & Partners, Inc. *ArchitectureBoston* assumes no liability for unsolicited materials.

Subscriptions

ArchitectureBoston is mailed at no charge to all members of the Boston Society of Architects and the AIA New York Chapter, and to all AIA members in New England. Subscription rate for all others is \$19 per year. For more information, call 617.951.1433 x228 or e-mail architectureboston@architects.org.

Reprints: Jessica Nonnemacher
Reprint Management Services
800.494.9051 x157
jnonnemacher@reprintbuyer.com

Advertising Sales

Lise DaFonseca
800.383.0888 x957
liseda@pohlypartners.com

Richard Vendola
800.996.3863
rvendola@architects.org

Brian Keefe
800.996.3863
bkeefe@architects.org

Custom Publisher

Pohly & Partners, Inc.
27 Melcher Street
Boston, MA 02210
Tel: 617.451.1700
Fax: 617.338.7767
www.pohlypartners.com

Diana Pohly
President

Stephani Finks, Jennifer Gormley
Design

Katie Hirtle
Marketing

John Heffernan, Tisha Clifford
Production

Lia D'Amico
Edit

Postmaster: Send changes of address to *ArchitectureBoston*, 52 Broad Street, Boston, MA 02109. ISSN 1099-6346

Letters



Thank you for your article on the opposing views of the proposed wind farm in Nantucket Sound ["Two Views," May/June 2004]. As I have watched this debate evolve over the past year, I am increasingly struck by the unwillingness of the wind farm opponents to recognize any of even the most obvious merits of the project and instead to make ridiculous analogies to the skylines of Los Angeles and Buenos Aires.

As the oil producing regions of the Middle East slip deeper into chaos, this project and others like it represent our future. We must learn to appreciate the design of green technology and work to ensure that the implementation of these proposals is scaled and



sited sensitively, even aesthetically, and then the wind farm may, in fact, become a Cape Cod tourist attraction after all — a large-scale environmental installation that expresses the movement of the winds as it provides jobs and energy independence.

In this context, the opponents' use of the Statue of Liberty as a negative "comp" to a windmill tower is ironic.

As architects, let's all remember that the appreciation of the beauty of the built environment is often acquired over time as new technologies become incorporated into our way of life. The Zakim Bridge stands as a glorious testament to how beautiful an interstate can be. Perhaps the Cape Cod wind farm can be similarly powerful.

David J. Hacin AIA
Hacin + Associates
Boston

As an architect in public service, I found the "Politically Speaking" roundtable [July/August 2004] to be right on target. By framing our professional efficacy as a function of personal mission, professional skill, and political insight, the panelists brought forward critical points, particularly for those of us who do not acknowledge how politics can often affect our work more than budgets or programs ever do. The roundtable's frank exchange about architectural education pointed out one of the first hurdles to effective preparation in the political environment. Several professional schools were once known for advancing architecture as a means to fulfill the social contract, whereas other programs were distinguished for their aesthetic instruction while, perhaps, seeming agnostic about architecture's role toward social transformation. To this day, professional instruction continues to struggle in merging these perspectives. What message are we sending pre-professionals when it appears that the skill set to generate beautiful form and space comes at the expense of understanding why we practice architecture to begin with? Imagine how much better prepared we would be to demonstrate the value of design services if our educational programs could blend these pedagogical viewpoints coherently.

In politics and design, experience remains the best teacher and not just for designers. National and regional programs, such as the Mayors' Institute on City Design, assist elected officials in their roles as "chief planners" of American cities and pull heavily on architects to help make the case. The AIA RUDAT (Regional/Urban Design Assistance Teams) program has brought designers to citizens through public processes for decades, leaving communities across the nation better versed in the political give-and-take of community-based design initiatives. And many academic programs have set up urban design studios to assist communities and local governments.

Architects are uniquely trained in the creative synthesis of solutions, but we can also be better players in the policy-making

arena of the built environment. Fortunately, many professional activists of the '60s and '70s have now become activist-professionals at a time when terms like "smart growth" and "livability" are part of the political lexicon. The attitude we assume toward politics can go a long way in determining our professional contribution at this propitious moment if, as David Dixon so eloquently stated, "we learn to appreciate it, to enjoy it, and to be nurtured and inspired by it."

William Gilchrist, Director
Department of Planning, Engineering & Permits
City of Birmingham, Alabama

Perhaps politics has gotten a bad rap because some of its practitioners have a tendency to put their hands in the till or vote according to the needs of their contributors. However, a good politician is as skillful as a good artist. Politics is the art of the possible, and politics in its best sense is the art of reconciling conflicting positions. If politicians are skillful, then it is not a zero sum game. But — and here is where architects have such a useful role to play — a skillful politician is one who brings a fresh approach, thinks outside the box, and can produce a new concept which satisfies disparate views.

For instance, if a building is too tall, a good architect can suggest techniques to break the mass into elements that look smaller, or put some of the mass below grade, or export mechanical systems to an adjacent parcel, or double-stack the garage parking. In fact, it's the same skill required of a good lawyer: that is, to seek the common ground. In the process, the politically astute will identify areas of disagreement and avoid them, and identify areas of agreement and enhance them. A good politician possesses these skills as does a good architect.

These days, every project needs permits and approvals. No longer can anything be built "as of right." Architects must design projects not only for the owner and his or her needs, but also for approval by permitting agencies. In this sense, he or she must be "politic" and must be engaged with and aware of the abutters and the opponents and propose a design which navigates skillfully between conflicting positions and gives the permitting agencies ample ground for compromise and approval. Politics is an art form which we must admire and master whether we are architects or lawyers.

Robert Tuchmann
Wilmer Cutler Pickering Hale and Dorr LLP
Boston

This is an exciting time for smart growth, with action taking place in 27 states, and Massachusetts is in the forefront of much of the national activity. Doug Foy stated ["Smart Talk on Smart Growth," July/August 2004] that "the governor has put the full weight of his office behind the effort..." I find that the states accomplishing the most are those in which the governor is pushing the agencies to work together.

As I read his comments, I was reminded very strongly that land use is not for the faint of heart. After our smart-growth legislation passed in Maryland, I can recall my own Board of Regents proposing that a campus be built on a dairy farm instead of in a downtown. Fortunately, at budget time, they saw the light.

Doug Foy recognizes the interconnectivity of all aspects of state and local government with smart growth. He is correct about the connection between land use and transportation. This connection must be made before we can change the way we grow.

Doug is also correct that "the federal government doesn't really pay attention to any of this stuff on the ground." The problem is, however, that federal policy continues to subsidize sprawl. Efforts for growth management at the state and local level would be better served if the federal government reinforced them instead of undermining them. An obvious example is the continued imbalance of road construction over mass transportation funding.

To be successful with smart growth, there must be extensive changes of laws, regulations, budgets, and policies at the federal, state, and local levels. No one level of government can stop sprawl by itself. All three levels supported and subsidized sprawl over the last 60 years. Now, we must work together if we are to undo that damage.

Parris N. Glendenien
President
Smart Growth Leadership Institute
(Former Governor, State of Maryland)

In the mid 1950s, the Boston Chamber of Commerce, along with the Vault (a small group of influential city leaders), became concerned that development had ceased and that the city was in dire need of revitalization. As a first step, a map of the city was prepared by the Planning Board calling for the demolition of major portions of the South End, Charlestown, the West End, and a dozen or so smaller sites in the Financial District and Roxbury. The West End,

a cohesive, working-class precinct, was selected as the first blighted area to go. Eviction notices were posted, forcing out the 7,500 Jewish and Italian tenants. Because lenders had so little confidence in Boston's future, however, only one upper-income apartment building was completed at a time. What had once been a vibrant neighborhood became for a while the parking lot for Massachusetts General Hospital.

Mercifully, the West End was the only neighborhood to fall victim to the wrecker's ball. The legacy of this pulverized precinct is especially noteworthy, because it successfully stifled the cry for further clearance and prompted the citizenry to demand a key role in decision making around development within their own bailiwicks.

In the early 1960s, generous amounts of federal urban renewal dollars became available to cities throughout the country. The newly created Boston Redevelopment Authority established 10 urban renewal districts, each of which elected residents to serve on project area committees that functioned as advisory boards to the BRA. Demolition was restricted dramatically and the era of active participation by citizens in the future of their communities had begun in earnest. Twenty years later, the Boston Civic Design Commission was established to provide public forums twice monthly so that residents might participate in the review of proposed projects within their neighborhoods.

To paraphrase an old military adage, city planning, design, and construction projects are far too important to be left to urban specialists, architects, and real estate developers. Boston's architecture over the past 30 years has been the product of exceptional talent and thoughtful public review procedures that provide a seat at the table for all those who wish to voice their opinions. This is passionate politics at its finest, and Boston is all the richer for it.

Homer Russell
Urban Design Director Emeritus
Boston Redevelopment Authority
Boston

We want to hear from you. Letters may be e-mailed to epadjen@architects.org or sent to *ArchitectureBoston*, 52 Broad St., Boston, MA 02109.

Letters may be edited for clarity and length and must include your name, address, and daytime telephone number. Length should not exceed 300 words.

Excellence in Lighting Design



Doreen Le May Madden of Lux Lighting Design creates distinctive, award winning, lighting environments.

Her designs combine beauty and function to reflect the client's taste and personality.

She creates detailed plans specifying the selection and placement of both architectural and decorative lighting.

Artistically designed layers of light with custom designed lighting controls create the desired moods for each room.

For more information, please call us at: 617-484-6400 or visit our web site: www.luxld.com.

residential
commercial
institutional



385 Concord Ave. • Belmont, MA 02478
tel: 617-484-6400 • www.luxld.com



Horner Millwork's
Architectural Services Group
offers:

- **Cad Support**
- **CNC Technology**
- **Products on CD Rom**
- **Box Lunch Presentations**
- **AIA/CEU's**

Your partner in building.
Serving Architects and
Builders since 1948.



KOLBE
■ WINDOWS & DOORS ■

Introducing the new
Sterling Double Hung.
No matter what your
project brings, this
window is packed with
everything you've always
wanted, including less
obtrusive hardware and
truly concealed jamb liners.

www.hornermillwork.com
massachusetts • rhode island • florida • georgia

windows • doors • kitchens • stairs

508-235-4265



Washington Hall, center stage for theatre and cultural events at Notre Dame. Built in 1888, this modern Gothic structure was named by Father Serin himself, Notre Dame's founder in honor of his great hero, George Washington.

**You've got to be good
to go into Notre Dame and
leave with a victory.**

When the

University of Notre

Dame decided to replace the

windows in two of the more

historic buildings on its storied

campus, all the major

manufacturers wanted the job

But as they learned more about

the size and scope of the project,

the list began to dwindle. Since

both buildings are on the

National Register of Historic

Places, Notre Dame wanted

windows with wood interiors

that matched the appearance

and profile of the originals

To minimize maintenance,



The wood interiors of Marvin's windows are virtually identical to those installed a century ago. For the exterior aluminum cladding, an appropriately-named custom color was created: Irish Bronze.



MARVIN 
Windows and Doors

Made for you.™

another demand

was aluminum clad

Marvin Windows

at Notre Dame

And designed and built 310

windows for the project, not

one of which was a standard

size. Not only that, but the

casings were factory applied

and a custom color for

the exterior cladding was

developed to replicate the

100 year-old originals. If you

have a challenging commercial

project, contact the company

that has a reputation for

winning the tough ones.

In Connecticut:

Herrington's Showplace
Lakeville, CT • 860.435.2561

Sanford & Hawley, Inc.

Unionville, Manchester, CT • 800.433.7941

The Marvin Showcase at
Branford Building Supplies
Branford, CT • 203.488.2518

In Maine:

EBS Building Supplies
Marvin Windows and Doors Showcase
Ellsworth, ME • 800.244.7134

Hancock Windows Featuring Marvin Windows
Portland, ME • 207.874.0852

In Massachusetts:

A & A Windows, Inc.
Malden, MA • 781.322.9282

Cape Cod Lumber
Marvin Windows and Doors Showcase
Mansfield, MA • 800.698.8225

Chandler Architectural Products, Inc.
West Springfield, MA • 413.733.1111

Herrington's Showplace
West Springfield, MA • 413.439.0197

J.B. Sash & Door Co.
Marvin Windows and Doors Showcase
Chelsea, MA • 800.648.9339

Littleton Lumber
Littleton, MA • 800.698.4343

MacLeod & Moynihan Window & Door
Watertown, MA • 617.923.1480

Marvin Window and Door Showcase by GLC
Danvers, MA • 978.762.0007

Sanford & Hawley, Inc.
West Springfield, MA • 800.433.7941

Shepley Marvin Showcase
Hyannis, MA • 508.771.7227

In New Hampshire:

Marvin Windows and Doors Showcase
by Millwork masters, ltd.
Keene, Nashua, NH • 800.352.3670

Oakes Brothers
Marvin Windows and Doors Showcase
West Lebanon, NH • 866.214.3131

R.P. Johnson & Son Marvin Showcase
Andover, NH • 800.526.0110

Selectwood
Marvin Windows and Doors Showcase
Portsmouth, NH • 800.922.5655

In New York:

Ed Herrington, Inc.
Hillsdale, NY • 800.453.1311

Harbrook Fine Windows & Doors
Albany, NY • 518.437.0016

In Rhode Island:

Humphrey's Marvin Window and Door Showcase
Middletown, RI • 800.423.4235

In Vermont:

Oakes Brothers
Marvin Windows and Doors Showcase
Bradford, VT • 800.455.5280

r.k. Miles Marvin Windows and Doors Showcase
Manchester Center, VT • 802.362.1952

Windows & Doors By Brownell
Marvin Windows and Doors Showcase
Williston, VT • 800.773.4803

Five-star service.



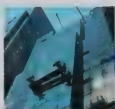
Pella's exclusive reps ensure exact measurements, prompt quotes, on-time delivery – and a good night's sleep.

THE PELLA WINDOW AND DOOR STORE[®]
45 FONDI ROAD • HAVERHILL, MA • 978-373-2500
COMMERCIAL DIVISION • 978-521-7100
www.pella.com



VIEWED TO BE THE BEST.[™]

© 2003 PELLA CORPORATION



quality fall protection

Work safe. Stay anchored.

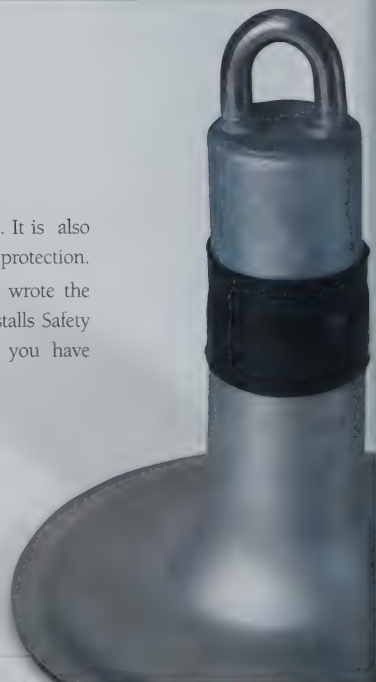
Creating a safe workplace for suspended work on the outside of your facility is critical. It is also imperative the suspended personnel meet OSHA regulations and ANSI guidelines for fall-protection.

American Anchor knows the importance of roof anchor systems so well, they wrote the regulations. We are the only Northeast company which designs, manufactures, and installs Safety Fall Arrest Roof Anchors on the ANSI/TWCA 1-14 Standards Committee. When you have OSHA/ANSI requirement questions... come to us, **American Anchor!**

- FREE engineered design overview and layout of required system
- May be installed during new construction or retrofit to an existing structure
- Custom-made anchors for ANY roof



71 Elm Street, Suite 3, Foxboro, MA 02035
Tel. 800-371-8221 • Fax 508-543-9199 • www.american-anchor.com





Est. 1920

INNOVATIVE.
CREATIVE.
ARCHITECTURAL.



Gillette Stadium, Foxboro, MA
Architect: HOK - Kansas City, MO

As a manufacturer of concrete products for over eight decades, A. Jandris & Sons, Inc. has earned the reputation for being second to none in quality and service. Jandris Ground Face Blocks represent structural soundness, durability and fire resistance, along with aesthetically appealing exposed natural aggregates. Jandris Ground Face Blocks are available in a wide array of colors as well as white. Custom colors, shapes and aggregates are available upon special request, depending upon size of project. Other architectural concrete masonry units offered include: Split Face and Rib, Smooth Face colored units, and Keystone Retaining Wall Systems®.




202 High Street
Gardner, MA 01440-3632

Tel: 978-632-0089

Fax: 978-632-6065

www.ajandris.com



Be Bold!

Be Not Too Bold!

The risky business of real estate development

Participants:

Roger Cassin is the managing partner of Winn Development Company in Boston, developers of the proposed Columbus Center project in Boston's South End and Clippership Wharf in East Boston. A 30-year veteran of the development industry, he was previously a practicing architect.

Ronald Druker is president of The Druker Company in Boston, developers of Atelier | 505 in Boston's South End, the Heritage on the Garden in the Back Bay, the Colonnade Hotel, the Colonnade Residences, and other mixed-use projects. He was a Loeb Fellow and a faculty member at the Harvard Graduate School of Design.

David Hatem is an attorney with Donovan Hatem in Boston, representing architects, engineers, and professional liability underwriters.

Peter Madsen FAIA is the principal of Edo Essex Properties in Boston. He was previously the managing director of Pembroke Real Estate, president of The Gunwyn Company, and managing principal of Graham Gund Architects.

Elizabeth Padjen FAIA is the editor of *ArchitectureBoston*.

Robert Silverman is the chief financial officer at Emerson College in Boston, where he has directed the relocation of the college campus from the Back Bay to the Theater District.

Elizabeth Padjen: Risk is one of those rare words that is both positive and negative. We tend to associate people who are risk-takers with positive values, such as leadership, enterprise, and energy. But risk comes with an implication of failure, too. Owners and developers are on the leading edge of risk-taking. Is it in the genes? Would you call yourselves risk-takers?

Ronald Druker: Clearly, if you're a developer, you're a risk taker; if you're not a risk taker, then you're not a developer. We take risk with every project we do. Until the project is complete, it's fraught with risk. It's a question of how well we're able to mitigate that risk.

Roger Cassin: What's important is the risk/reward ratio. Every developer likes to think he's not at risk. His job is to measure and to mitigate the risk. For instance, I don't buy lottery tickets; for me, the risk is too great. But it's OK to take the big gambles when I feel that I've got some level of control.

Ronald Druker: Yes, I think you'll find that most developers don't have their money in the stock market because they can't control it.

When I began working in development in the late '60s, the business wasn't as risky because there was no such thing as a speculative office building. When an office building was financed, it was generally financed with the tenant. Sixty State Street was one of the first speculative office buildings in the Boston market, and it was almost a huge disaster. It almost became a hotel, almost became an apartment building. The mortgagee was paying the ground rent, but they took the risk and it turned out to be a good building.

Peter Madsen: In venture capital, people say maybe one deal in 10 is going to work. In real estate, every deal has to work. Some projects may be weaker than others in a portfolio, but you really can't ever let yourself believe you can take the risk that something will be a colossal failure.

In venture capital, people say maybe one deal in ten is going to work. In real estate, every deal has to work. — *Peter Madsen FAIA*

Ronald Druker: Or it needs to be within your failure parameter — I can do this, it can fail, and I'll be OK. If you commit to risk that's greater than you can afford, then you have a real problem. In the late '80s, you had people who should never have been given the money that they were able to borrow, and they weren't able to pay it back when all the bad things happened.

Elizabeth Padjen: In our economy, institutions are also significant players in the development game. How are they different? What is the role of risk from an institutional point of view?

Robert Silverman: There's an intrinsic conflict because institutions, certainly institutions of higher education, are inherently risk-averse. And real estate is all about risk. So in my line of work, which is at the intersection of higher education and real estate, you have to balance those two things. You can't eliminate risk. The approach I've always taken is to make sure that the institution understands what the risk actually is. Then it's just a question of whether the risk is worth the reward.

The most recent instance for me has been the relocation of Emerson from the Back Bay to the Theater District. If you understood Emerson's circumstances 10 years ago — in terms of finances and facilities — you would see that it was in fact a prudent risk, one that happened to work out. I think "prudence" is a word that must always accompany risk in an institutional setting.

David Hatem: It used to be that you could look at risk in the context of some basic principles: for example, that the degree of risk assumption should bear some correlation to the extent to which you are going to manage the risk. And you should accept only that risk which is within your ability to control. Looking at projects from the standpoint of architects or engineers, or those who insure them, that model really doesn't work in today's environment. If you're an architect or an engineer, you're certainly going to think about your risk: Is this project right for us? Do we have the qualifications? Do we have the experience? Do we have adequate staff? Is the chemistry right with the client? Are the contract terms acceptable? All of those things are within your control, and you can walk if they don't feel right. Those are what I call the internal risk factors.

Now we are seeing that external risk factors are increasingly important. You begin to look outside the design firm and at the owners. How are they capitalized? How are they funded? What's the funding source? What's the stability of funding?

Who are the other stakeholders? What's the accountability to the public and other stakeholders? Do they have sufficient expertise to manage this project? Is their schedule and budget realistic? If any one of those things isn't present on the owner's side, there's a dramatic impact in increasing the risk exposure for the design professional on that project. And when you go down that list, the design professional has no ability to influence, much less control, those risk variables.

Ronald Druker: The external forces are a new risk factor that heretofore weren't part of the equation. Today, whether you're an architect assessing the viability of your client and your own ability to deliver a product or a developer looking at a market or trying to understand the economy, there's a new factor that we first encountered on 9/11. What happened then really forces me to consider the possibility of another occurrence — and there will be one — and where I will be in a cycle, which will have a serious impact on the way I move forward.

We were very lucky with Atelier | 505, which was supposed to have started on 9/18. Talk about risk! We had nearly \$10 million out of pocket on 9/11, ready to move forward — working drawings, financing in place (although not signed), 5,000 brochures at \$30 each in our office, computers and sales space ready. And we stopped the project dead in its tracks. The decision I made at the time, not knowing what the future was going to be, was that I would rather lose what I had already put into it, or sell the project to the next greater fool for more or less than I had into it, than risk even more. As it turned out, we started nine months later and it worked out fine. And miraculously, there's not been another major incident within the United States. But that's a risk factor that none of us can really assess, and it will certainly have an impact on the way we'll do business in the future.

Roger Cassin: While 9/11 was off the chart in terms of anything any of us could have anticipated as a risk concern, generally speaking, real estate has always been terrific because it works if it's well-conceived. But there's also a risk that we haven't talked about, and that is the intrinsic risk associated with vision. For example, you might have the vision to address a new market in housing and decide to go for ultra-luxury \$1,500-a-foot units. There's a risk you might fail, but some holder in due course will succeed, and after you sell those \$1,500 units for \$900 a foot, the second and third owners are going to be very thankful. There's another kind of risk associated with vision — it's the "if you build it, they will



Cutler Majestic Theatre at Emerson College, Emerson College
Architect (original building): John Galen Howard
Architect (renovation): Elkus / Manfredi Architects Ltd.

come” syndrome. Your vision can fail and no one will show up. That’s a whole different kind of risk.

Elizabeth Padjen: Ron mentioned 60 State Street as a building that was risky in its time. What other projects, either past or present, do you consider to be risky buildings?

Ronald Druker: Faneuil Hall Marketplace, which was arguably the watershed development event of the 20th century in Boston, and perhaps even in the country, because it spawned other similar developments. It also reinforced retail in downtowns. But the history of that development was

extraordinary, from Kevin White to Tad Stahl to Jim Rouse to Ben Thompson, and the pleading they had to do to get banks from outside Boston to finance it — because Boston banks wouldn’t. That was enormously risky.

I think our Atelier | 505 project was certainly risky — 103 condominiums at the corner of Berkeley and Tremont Street in the South End — with the highest price being \$3.3 million. I think Roger’s deal at Columbus Center has got huge risk.

Roger Cassin: Someone asked me recently to compare our Columbus Center project, where I’m doing the turnpike air rights, to the Millennium Ritz deal. The Millennium deal would have been too risky for me to attempt. With my Columbus Center deal, I’ve got a confined, blighted area, if you will, between two of the city’s best neighborhoods. But when we finish, the blight will be 100 percent gone, and we will have created a whole new district stitching together those neighborhoods. In contrast, the Millennium is on the edge of a difficult area and, although it’s improving the situation, it’s not fixing it 100 percent.

Robert Silverman: As you know, that’s Emerson’s new neighborhood. If you’re a tuition-driven institution, which Emerson is, people say, “You occupy your own space; you don’t have the same kind of risk as a developer.” When we started doing this, you could buy a building in that district for \$25 a square foot in foreclosure. But there was a huge risk in this sense: we were moving an entire college. Would we lose enrollment because prospective parents and their students wouldn’t want to come to what was still, in everybody’s mind, the Combat Zone? But today, when somebody asks where Emerson College is located, we say it’s between the Four Seasons and the new Ritz.

Peter Madsen: From the outside it looked like a very bold move, and it certainly paved the way for Millennium. You had just populated that area with young people 24/7, which eased a lot of what might have been a worry for that project.

Elizabeth Padjen: What is the relationship of design to what you all do in terms of mitigating risk? How sensitive is risky design to the marketplace, and how do you determine the degree of design risk you’re willing to take?

Ronald Druker: It’s similar to fashion. You dress appropriately for a particular event. Actually, the Heritage and Atelier | 505 are interesting subjects because each was a competition run by the Boston Redevelopment Authority, although they were financial as well as design competitions. The Heritage location wanted to have a traditional building to form the southern edge of the Public Garden, so we did a building that looked

as though it had been there for 100-some-odd years. In the South End, we were the only one of five teams who did not do an historicist building. We chose to do a building which is more aggressive. We had architects who didn't do historicist work — Machado and Silvetti — and we thought the market was there for an edgy building for people who wanted innovative architecture to be part of their life.

Elizabeth Padjen: So your next project, depending upon the site, could very well be an historicist building.

Ronald Druker: Absolutely. We feel very strongly that architecture is a lot of what our company sells when we develop a project. And I think lenders appreciate that we use good architects. We would like to feel, also, that we influence our architects to do better work or more appropriate work for us. Design is a major part of our risk: it can help mitigate it, but it can also create huge risk — for example, a poorly designed building that can't be maintained, a building that doesn't meet a market, a building that offends the public so that it can't get approved.

Peter Madsen: Developers build to a market. I think I've been lucky that I've always worked in niches where we believed good design was valued by the market. The result is that you get a higher rent or selling price, and in a down market, you get faster absorption. Look at my background. I'm an architect — I come from design, so I believe in it. I don't think good design is risky, and I don't think good design is edgy design. It can be, but good design reaches out to the market, and it's not a risk. It's actually a smart move.

Roger Cassin: There's an interesting nexus between good design and the vision for a project's design, and what actually gets talked about relative to design. Especially in the Boston area, you have to be careful that the permitting process, which involves the community, doesn't derail the project because folks are focused on some catch-word concerns and not on real design. If you're not careful, you can end up with a squat little building because height is everyone's catch-fear. In Columbus Center, for example, where we first proposed a 38-story building, the only thing people wanted to talk about was height. It went down to 29 stories, but thanks to a few architects on the 11-person design review committee, the height went back up to 35 stories because it was better design. Both the developer and the architect have to have a vision and stay the course and try to balance the issues. No one wants to be dead on arrival because he had too much vision.

Peter Madsen: A lot of other worthy issues have substantial community impact, but they don't always get attention that height does.



Atelier | 505 (The Druker Company)

Architect: Machado and Silvetti Associates with ADD Inc

Elizabeth Padjen: Is the public process, then, something that inherently takes the edge off your ability to take risk with design?

Roger Cassin: If you weren't a risk-taker, you wouldn't play the game. But the process is a force that you have to deal with. I've said many times I'd rather let 10 design professionals have at it, than go through a big community process, where you have community politics and municipal politics entering into it, and you get people who are well-intentioned but don't understand what's going on. That's a risk.

Ronald Druker: I think that what happens during the public process is the developer ultimately allows the architecture to

be “dumbed down” to the lowest common denominator in order to get the project through. At the end of the day, the developer can’t stand on the principle of simply doing the most appropriate design. You have to do that design within financial parameters that will allow the project to move forward. So I think in many cases, better architecture is possible, but the political risk is far too great.

David Hatem: From the architect or the engineer’s point of view, obviously the comfort is greater the more conventional the design is. This suggests that an inverse relationship exists between the degree of design risk and innovation — the more innovative, the greater the risk. That could lead you to conclude that risk is an inhibitor to experimentation. But as everyone else has commented, design innovation can influence the ultimate viability of a project. One thing I’ve clearly learned is that risk decision-making, whether it’s part of a design issue or otherwise, ought not to be viewed in a static context, and that you constrain yourself if you think decisions can’t adapt to circumstance. I’ve been through many situations in which a developer will call upon the architect to think differently — sometimes more creatively, sometimes more conservatively — after a design has faced opposition or reluctance. I’ve seen the unwillingness to consider innovative approaches because the approach hasn’t been time-tested. But I’ve also seen that when the owner encourages an atmosphere of risk-sharing associated with an innovative approach, you can do fairly remarkable things.

Ronald Druker: How do you share the risk, though, since the client is the one with the deep pockets?

David Hatem: The risk sharing would be that you take into account, for example, the innovative nature of design, in establishing levels of accountability. Truly, if you’re the owner, you stand to benefit the most.

Ronald Druker: Or lose the most. I disagree that the design professional can share innovative-design risk appropriately with the developer. The developer can encourage or discourage or accept or reject a proposal from the designer. And in that I guess maybe they’re in it together. But at the end of the day, it’s the developer’s money that is on the line. Even if the developer has a disaster, the architect will go on to the next project if the design was appropriate.

David Hatem: But let’s not forget opportunity. All your comments are focused on the adversity. If that innovative design succeeds, you compressed your schedule, you saved money; or your project is no longer in a life-threatening mode; you reap the benefits.

Roger Cassin: It’s not coincidence that there are so many architects turned developers. The architect starts out with this underlying belief that good design can overcome almost any obstacle. And maybe having failed or gotten frustrated, he then becomes a developer. But he still carries that with him and believes more in the architects he hires as he goes forward, and is a little more willing to take those risks. But I don’t have any partners in the risk from my design team. We, the developers, are taking the risks

Robert Silverman: It also depends on the nature of the client. The developers around the table know that when there’s a problem, the most they can do is look to the architect’s insurance. But in an institutional setting, it’s not unusual for there to be significant cost overruns, and there is an expectation, frankly, that institutions will absorb much of that. Part of that problem, of course, has to do with the way decisions are made in institutions. It’s a committee process. So, for example, architects sometimes play off one part of a committee against another to get some particular aspect of the design through. Whereas I suspect in the developers’ organizations, a principal in the firm makes a decision and directs everyone to follow it. That’s a very different situation.

The other thing I would say that’s a little bit different about the institutional situation is that all of you look for sites for development that make sense to you. But institutions are driven by the need for proximity. So very often innovation is not simply about cutting-edge design that breaks ground architecturally, but design that makes clever use of a site, like below-grade or infill construction.

At Emerson we recently completed the Tufte Center, a building that has no frontage. It’s at the end of Allen’s Alley, between the Majestic Theater and the State Transportation Building, on a site that probably could only be used either by Emerson or the Commonwealth. You can’t see this building, really; it’s almost invisible. This building has no outside; it’s all about the inside. But because it’s a performing arts building, which means it’s largely windowless, we were able to make it work on that site.

Elizabeth Padjen: Are institutions the owners who can best take design risks? Bill Mitchell, the former architecture dean at MIT, argues that MIT has a responsibility to keep pushing the design envelope.

Robert Silverman: Personally, I do think institutions should take some risks and set an example. We had a building that just went into construction on Boylston Street, part of Piano Row. What’s most innovative about that building, aside from the

Institutions typically have the wherewithal to have a long vision, longer than the financial parameters of a typical development deal. — Roger Cassin

fact that about a third of it is underground, including a tournament-sized basketball court, is that we're trying to get it LEED-certified [Leadership in Energy and Environmental Design], which on an urban site is not easy.

Elizabeth Padjen: One of the most innovative new buildings in this area is the Genzyme building — which was developed by Lyme Properties. It's considered to be on the cutting edge of building technology and especially green technology. I wonder if the success of that building and the enormous publicity it has received have established a new measure, a new standard for a certain kind of risky design and construction.

Peter Madsen: I was working on a building with many of those attributes in London. It stopped because the market turned. It was a building with an active-wall system, interior glazing, double exterior glazing, radiant chilled ceiling, all kinds of heat-exchange attributes. The cost of all that innovation made sense because it had large floor plates and was efficient. I look at the Genzyme building and think, that would be a good building in Germany, where by law, nobody can work more than five meters from natural light and you have to have fresh air. It's a very inefficient building in terms of floor area I suspect, but as a consequence it's very delicate, and it just feels wonderful to be in it.

Ronald Druker: I don't think there's anyone who doesn't believe in environmentally appropriate design. It's a question of whether the commercial market will support it and whether you can get payback. I think an institution has a real responsibility to do things which are morally appropriate, and I think that their return on their investment is different. Developers should be as well, but they have to function within a financial framework. And if greenness can become something that is financially rewarding in the short and long term, if the payback and the benefit to the tenants and the benefit to the marketing of the building are such that it makes sense in the marketplace, then you'll see a lot of green buildings. But until that happens, you're going to see buildings that are somewhat green but not to the top level. Because commercial for-profit developers just can't afford to do it as perfectly as a company or an institution.

Roger Cassin: I think the industry is committed to the green building concept, but not enough to lose money at it. It's almost like edge theory: interesting things happen at edges when there's something out of the norm that's driving what's going on. And that has a lot to do with risk. In some cases

you may have money driving a different kind of resolution. Genzyme didn't need to have the most economical building. Institutions typically have the wherewithal to have a long vision, longer than the financial parameters of a typical development deal. That's why institutions have a very important role in the community planning process. I think they are great and responsible clients when they do step up to the plate.

Robert Silverman: Green buildings are now popping up on campuses all around the country, so higher education and to some extent corporate folks are leading the way. Interestingly enough, it's part of how colleges market themselves, because they're appealing to a group of people who are in their most idealistic stage in life. Many students are looking for evidence of social responsibility by their colleges and universities, and that can manifest itself in how the institution invests endowment, and in the sorts of buildings it puts up.

Elizabeth Padjen: That brings up the question of what the motivations are for different kinds of risk-taking.

Peter Madsen: The motivation is reward. Risk is always paired with reward. You measure the risk against your comfort level. If you want to invest in bonds, the reward isn't very aggressive, but you can position yourself in different parts of the spectrum and get very different kinds of return. We were doing a residential project on land our company owned. Someone requested we model three different scenarios: What are the returns for getting permits? What are the returns for developing the building? What are the returns for holding it? The whole spectrum looked acceptable, but we decided that getting the permits was really where the value was created.

Ronald Druker: Let the next guy take the hit. There's risk in the first process but bigger risk in the second.

Roger Cassin: But the relationship between risk and reward is also the key to the design issues we've been talking about. Signature projects are where you really see a connection between risk and design. You get to a point where, maybe against your better judgment, you are involved and committed, whether it's to the community or to your own notion, and you go that extra little step, where you hesitate for a moment and ask, is the risk/reward ratio right here? OK, I'll go for it. And you hang in there. Ultimately you've got to sell the consumer, but at that point, you've sold yourself. And so you take that extra step, because the reward makes it worth it. ■

Drawing on Controversy

For this issue of *ArchitectureBoston*, architect and cartoonist Peter Kuttner FAIA submitted a drawing for his "Marginally Architecture" feature, which runs frequently in our Letters pages. This submission offers a provocative counterpoint to our roundtable discussion and prompted an internal discussion about changing roles in the construction and development industry — and varying perceptions of each of the players. Peter Kuttner offered the following commentary; we invite our readers to send us their response.

The cartoon makes the point that the financial aspects of risk are being apportioned to players who are not really stakeholders in the benefits. The architects have the least to gain financially, and while they are powerful players in the decision process, they are left out of the monetary rewards, beyond being paid for their services.

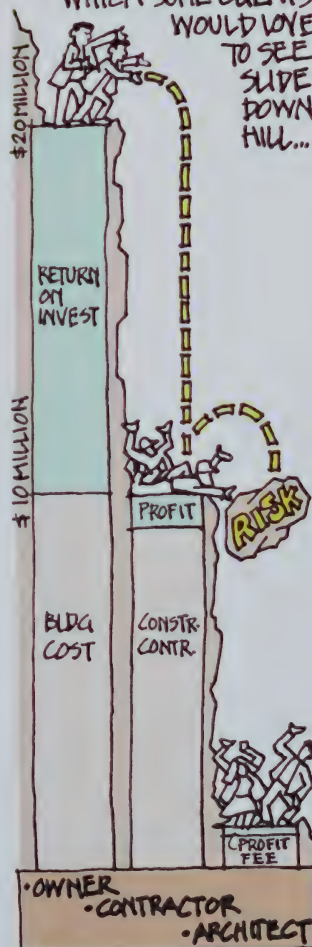
When it comes to sharing the financial risk of a project, architects have few assets to invest and a very small potential profit relative to the potential gain for an owner. However, owner-focused contracts are becoming more risk-averse and attempt to put more risk, often beyond the appropriate errors-and-omissions issues, onto the architect. Free redesign if the construction market goes up, defending the owner in court before there's any determination of error, extended unpaid construction supervision because the work continues due to the fault of others or the weather are all cropping up. Architects' lawyers and the insurance companies have long tried to limit the liability of the architect to the total value of the fee, but there is huge resistance to that in the industry and little success of late.

In this sense, architects are the victims of a trend in the industry. Many have tried to glamorize this sharing of risk as "collaboration" or "partnering," but it is still an illogical and one-sided step in my opinion. Being a victim does not necessarily mean one is weak. The cartoon tries to quantify the scale of how wrong-headed this logic has been. I would like to see the issue out on the table in our community.

Marginally Architecture

Kuttner FAIA

EVERY ARCHITECTURE JOB HAS A MOUNTAIN OF RISK WHICH SOME CLIENTS WOULD LOVE TO SEE SLIDE DOWN HILL...



SEEMS LIKE DROPPING THE MOST TO LOSE ON THOSE WITH THE LEAST TO GAIN...

Who Says You Can't Put All Your Eggs in One Basket?

- Plans & Specs Printing
- CAD Plotting
- Digital Internet Plan Room
- Large & Small Format Color Graphics
- Facility Management Solutions
- Engineering Plotters & Copiers
- Design Media & Supplies
- Survey Sales, Rentals, Repairs & Supplies
- Authorized AutoCAD® Reseller

GPS Delivery Vehicles - Same Day Service

800.835.0194 • www.makepeace.com • Boston • Hopkinton



Omni Lite Expo
2004

Modern architectural lighting solutions for today's world

Hynes Auditorium
October 6 & 7, 2004
11 am to 7pm

EXPO

40 full size displays of our manufacturer's newest luminaires.

• CEU Accredited Seminars

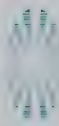
• Interior & Exterior Lighting Products

• Latest Lamp Technology:
LEDs, Metal Halide & Fluorescent

Register for the Expo and seminars at: www.omnilite.com

Cocktails and food provided.

Daily door prizes and complimentary gifts.



Omni Lite
263 Winn Street
Burlington, MA 01803

(781) 272-2300 • Fax (781) 272-0759
www.omnilite.com



build with care



THURLOW RESIDENCE

2008 BUILDING ACADEMY AWARD
Architect: Tassin Architects

Respectful collaboration
you can count on.

www.truant.com

truant
CONSTRUCTION
MANAGERS



Edward W. Brooke Courthouse; Boston, Massachusetts
Architect: Kallmann McKinnell & Wood Architects, Inc.
General Contractor: Dimeo - O'Connor
Stone Contractor: Grande Masonry
Craftworkers: International Union of Bricklayers & Allied Craftworkers (BAC) Local 3 MA

Building the Best in New England

Union Masonry Craftworkers & Contractors
The Best Hands in the Business

Every construction project requires teamwork. Not only among the architects, developers, and trades, but especially between the contractors, craftworkers and consultants. Team IMI is the union of these three partners.

Our goal is to ensure that you always have enough of the world class union craftworkers and contractors you need to complete your project - no matter how big, how elaborate or how visionary it may be. Our promise is that we do every job with a sense of pride and accomplishment unmatched in the masonry industry.

IMI provides training to the masonry industry and design assistance to the architectural community.



For further information contact:

The International Masonry Institute

2 Park Plaza, Suite 315

Boston, MA 02116

Tel: 800-IMI-0988

Fax: 617-426-9737

www.imiweb.org

225 Grandview Drive

Glastonbury, CT 06033

Tel: 800-IMI-0988

Fax: 860-659-5884

www.imiweb.org



C.E. Floyd Company, Inc.

general contractor / construction manager

ARCHITECT: OLSON LEWIS DIOLI & DOKTOR



PHOTO: GREG FREEMAN PHOTOGRAPHY

35 South Road

Bedford, MA 01730

781.271.9006

781.271.9045

www.cefloyd.com

PERFORMANCE *with* INTEGRITY



Suffolk University Somerset Street Residence Hall



Architect: Cannon Design

RICHARD WHITE SONS, INC.

70 ROWE STREET, ALBURNDALE, MA 02466 • T 617 332-0500 • WWW.RWSNS.COM



Electric Time Company, Inc.

of Medfield, Massachusetts is the world's premier electric clock manufacturer. For over 70 years we've been designing and manufacturing quality, custom-made tower clocks, post clocks, and other special timepieces. Utilizing the finest materials and craftsmanship, we create clocks from your design or ours.

Please contact us for more information on how we can enhance your project.

To receive our "DESIGNING TIME"TM catalog, please contact us at
tel: 508-359-4396, fax: 508-359-4482
or email: sales@electrictime.com

electric time
company, inc.

ASSISTANT/ASSOCIATE PROFESSOR AND ADJUNCT ASSOCIATE PROFESSOR ARCHITECTURAL DESIGN

Junior faculty positions beginning in academic year 2005-2006 or later

- An **Assistant/Associate Professor** position is available for a person qualified to offer graduate-level instruction in architectural design plus courses in a secondary specialty such as visual studies, design theory, construction, or science and technology. This **full-time** voting faculty position may be filled for a fixed initial term, normally of four years, with responsibilities for teaching, scholarship, and administration. Candidates should have some teaching experience, and their creative work in design, scholarship or professional practice, or a combination thereof, should indicate strong promise of creative achievement in the field.
- An **Adjunct Associate Professor** position is available for a person qualified to offer graduate-level instruction in architectural design. Adjunct Associate Professor is a newly created voting faculty position that is normally **half-time** and requires the maintenance of an active outside practice or research activities. This position may be filled for a fixed initial term, normally of five years with the possibility of renewal for a total term of up to ten years, with responsibilities for studio teaching and administration. Candidates should have substantial teaching experience and professional accomplishment, and their creative work in design, scholarship or professional practice, or a combination thereof, should indicate strong promise of creative achievement in the field.

Applications for either position are invited before 8 November 2004 on the application forms available from:

Harvard University Graduate School of Design, Office of Faculty Planning,
#8 Quincy Street, Cambridge, MA 02138. FAX: (617) 495-5310.

Applicants should not send portfolios or dossiers with their applications.
The form can also be downloaded from:

http://www.gsd.harvard.edu/inside/human_resources/faculty_planning/index.html#application

Harvard University is an Equal Opportunity/Affirmative Action Employer.



HARVARD UNIVERSITY
Graduate School of Design

In America, it is the risk-takers who
enjoy the spoils, not the risk-avoiders.



Learning to Love Risk

By Ava Abramowitz, Esq., Hon. AIA

When I started out in the world of architect-lawyering in the 1980s as deputy general counsel of the American Institute of Architects, I learned that for many architects the world revolved around liability — finding its sources and avoiding them assiduously. These architects learned to see potential bugaboos in people, situations, and in words. When a menacing flutter of a red liability flag waved in the distance, these architects sang the “it’s uninsurable” anthem. How loudly they sang depended on their personal “risk-o-meter.” The lower their threshold for risk, the louder they sang until either the owner folded or one of the two of them walked away.

You can’t blame these architects. In the 1980s, claims were sky-high, the price of insurance was higher still, and profits were thin. A claim here, a claim there, and pretty soon, a firm could find itself skidding toward extinction. So insurance companies and their brokers and almost everyone’s lawyers taught architects how to parse out contract language and spot the danger signals of bad contracts and bad clients. “Limit your liability” and “No guarantees here” were the words of the day.

Architects learned well. By the year 2000, many architects could read contracts better than most lawyers. They fought over words even though premiums were at their lowest since the 1970s. They paid a price for their allegiance to the liability god, though. Other professions began eating their lunch, and many architects found themselves working for “them” — the ones willing to manage risk, not by words, but by conduct.

Why did the risk-takers in other professions catch on? Simply put, in America, it is the risk-takers who enjoy the spoils, not the risk-avoiders. That’s the lure of entrepreneurship. As a result, many architects are taking up a new banner. “Risk and reward? We want both.” How do people make the move from risk aversion to risk affinity and how can you do it, too? Here are some not-so-easy steps.

Step 1: Accept the fact that risk is intrinsic to architecture

Whether you are a one-year-old taking her first steps, a scientist designing the next super telescope, or a person buying stock, risk is facing you. You can’t avoid it if you want to get anywhere. That is true about any venture, including every aspect of architecture. Heck, with the ozone layer depleting, it is even true about walking outside. Yet no one stays inside with their shades drawn, wailing, “It’s sunny outside.” Instead people analyze the situation, figure out the sun’s adverse impacts on them and take steps to manage those impacts. The same is true of architecture.

Step 2: Think CARE

Take two research findings, weld them together, and you have your second step of learning to love risk. The first comes from claims research: A well-negotiated contract assigns a risk to the party in the best position to manage the risk and then gives that party all the responsibility, authority, and fee needed to handle the exposure successfully. This one is a no-brainer. There is no sound reason to assign an exposure to someone not capable of handling it, or to give anyone insufficient

resources to manage a risk they have assumed. Project success doesn't result from hedging; nor does design and construction excellence. Claims do. The better you are at using contract negotiations to achieve "front-end alignment" — that is, aligning risks, capabilities, authorities, responsibilities, and fees — the easier time all the design and construction players, including the owner, will have managing the attendant risks.

The second research finding comes from management consultants. When researchers surveyed the clients of doctors, lawyers, architects, and other management consultants, they found that clients want three things from their professionals — candor, competence, and concern. All professionals rated acceptably in candor and competence, but failed dismally in the arena of concern. Professionals were so busy trying to prove how smart they were that they spent most of the time talking about themselves and what they could do or were doing for the client. The more they talked, the more they were perceived as arrogant non-listeners who cared only about the bottom line — their own.

Now weld the two together. Clients want you to be concerned about them and, if they're honest, only them. Do it. Care for your client's success over your own. Care for the client's bottom line, their strategic objectives, over your own. Align Capabilities, Authorities, Responsibilities, and Exposures at the front-end — the first research finding — not to reduce your liabilities (although figuring out how to manage an exposure will do that), but to better help clients manage their risks. There is no better way to prove your concern for your client than to take care of them and their concerns.

Step 3: Expand your skills

Still afraid of risk? Before you decide to avoid a risk, first see if there is something you can do to increase your skills so you can manage it. Latch on to continuing education. Find that special consultant. Ask people you respect what they would do to manage that too-risky risk and then do it. (Still scared? Don't take on the risk. Building a strong risk-o-meter requires respecting the one you have. It will grow along with you.)

Step 4: Choose your clients well

CEOs from claims-free practices say that the first move toward ensuring their success was choosing their clients well.

There are books written on this (the best one, naturally, being my own, *The Architect's Essentials of Contract Negotiation*). Each book recommends juxtaposing the client's problems and needs against your strategic goals and capabilities, as well as the client's strengths and weaknesses against your own, and then deciding honestly whether you can and want to help the client. In other words, will you two wear well together? If the answer is "yes," go for it. If you are unsure, respect your gut. That client probably is not for you.

Step 5: Practice "no-surprise design"

No matter how carefully a project is front-end aligned, something is going to go wrong sometime. No one knows precisely what that something is, but one guarantee all architects can give is something will happen to throw the project off track.

No-surprise design takes that as a given and requires each player in the design and construction process to make this promise: "Outside forces might deck us, but we will not blind-side each other. As soon as we have an inkling that something untoward is in the offing, we will tell everyone else, so that we collectively can put our minds together and strategize an effective way to handle it."

Why is this important? Because studies show that all too often in project failures, someone knew something wasn't right but kept silent anyway. No-surprise design rewards those who speak up by solving the problem they uncover and facilitating project success.

Is this a pipe dream? On a lot of projects, it most certainly is, but owners who want half a chance of having their projects come in on time and on budget know the wisdom of attracting professionals to their project who think gain, not blame. It saves time in the short run, and money in the long run.

There you have it. Five steps to learning to love risk. All logical. All practical. All doable. So don't let anyone limit your practice — or your imagination. Not now. Not ever. ■

Ava J. Abramowitz, Esq., Hon. AIA, maintains a mediation practice and is an adjunct professor of negotiation at George Washington Law School. She is a founding fellow of the American College of Construction Lawyers, a former public member of the National Architectural Accrediting Board, and is the author of *The Architect's Essentials of Contract Negotiation* (John Wiley & Sons, 2002). Her e-mail is: avaesq@aol.com.

When researchers surveyed the clients of doctors, lawyers, architects, and other management consultants, they found that clients want three things from their professionals — candor, competence, and concern.

SEAL OUT AIR & MOISTURE WITH...

X-SEAL™

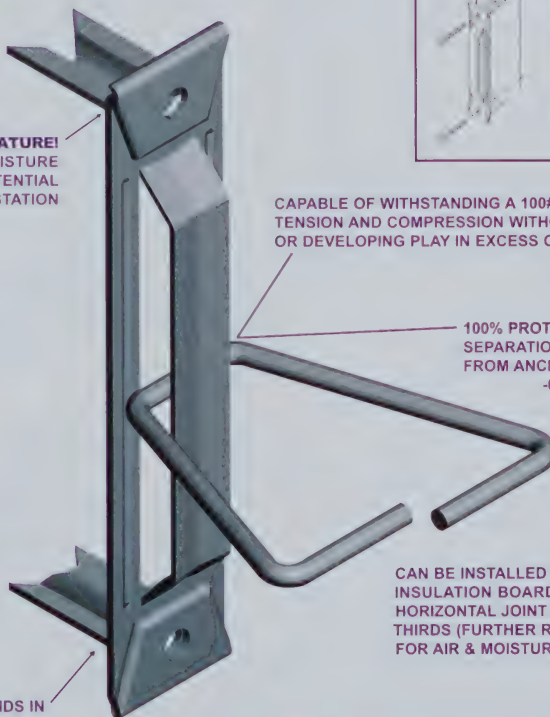
20% STRONGER THAN THE ORIGINAL!

NEW FEATURE!
BACKPLATE SEALS SHEATHING FROM AIR & MOISTURE INFILTRATION, IMPORTANT IN REDUCING POTENTIAL FOR MOLD INFESTATION



NEW X-SEAL™ TAPE
"PRESSURE SEALS" BETWEEN ANCHOR & SHEATHING FOR ADDED PROTECTION

BUILT-IN "SCREW TRACK" ON PRONGED LEGS AIDS IN THE CORRECT ALIGNMENT OF SCREW INTO STUD, WHILE REDUCING FUTURE "ROCKING" OF SCREWS



CAPABLE OF WITHSTANDING A 100# LOAD IN BOTH TENSION AND COMPRESSION WITHOUT DEFORMING OR DEVELOPING PLAY IN EXCESS OF 0.05"

100% PROTECTION AGAINST SEPARATION OF WIRE TIE FROM ANCHOR (See ACI-530 -02 Sec. 6.2.2.5.5.3)

CAN BE INSTALLED ON LARGE 4' X 8' INSULATION BOARDS, REDUCING HORIZONTAL JOINT SEAMS BY TWO-THIRDS (FURTHER REDUCING POTENTIAL FOR AIR & MOISTURE INFILTRATION)

The X-SEAL™ Anchor meets or exceeds requirements of the Commonwealth of Massachusetts State Building Code for air leakage and water penetration. Contact H&B's technical department for test results.

The new X-SEAL™ Anchor is the next generation veneer anchor from H&B. The X-SEAL Anchor improves upon the original DW-10-X® by moving the horizontal pronged legs in from each end, enabling the backplate portion of the anchor to effectively seal the wallboard/insulation. This helps to maintain the integrity of the vapor barrier and prevents the ingress of air and moisture through the sheathing. The pronged legs bridge the sheathing and abut the steel stud, affording independent, positive anchorage.* Compression of the sheathing by positive loads is also prevented. The pronged legs are now also rib-

stiffened and oriented closer to each other than on the original DW-10-X, thus enhancing the compressive strength. Owners, architects and masons can be confident in the performance of an "X-SEALED" metal stud / veneer wall.

*Available Hot Dip Galvanized or Type 304 Stainless Steel in leg lengths to accommodate 1/2" - 3" sheathing.



HOHMANN & BARNARD, INC.

30 RASONS COURT HAUPPAUGE, NY 11788 (800) 645-0616 WWW.H-B.COM

Sometimes you need to look below the surface.

O'Brien and Sons have been providing site structures and components, and play and recreation elements built with materials designed to last through years of use and exposure to the elements, for the past 75 years.

Specifications and standards don't always tell the whole story. You want to maximize your investment and minimize the need for replacement. We stand by our products, and by our clients. We'll still be there long after the sale has been made. That's why it's important to look below the surface.

Find out what we're made of. Give us a call, or visit us on the web, and we'll show you what we've learned over the last 75 years.



You can stake your reputation on our reputation.



Elements For a Great Outdoors.™



93 West Street • P.O. Box 650 • Medfield, Massachusetts 02052-0650
508-359-4200 • 800-835-0056 • Fax: 508-359-2817

Score project on Wednesday
Hire project team on Thursday

Attract the qualified candidates you need,
when you need them.

www.buildingindustryclassified.com

20th Annual

Build Boston

November 16-18, 2004

World Trade Center Boston

The convention and tradeshow
for design, building and
management professionals

For registration and additional
information call 800-544-1898
or visit our website at
www.buildboston.com

Build
Boston

artful **balance**

approachable **beauty**

assuredly **brilliant**

appealingly **bold**

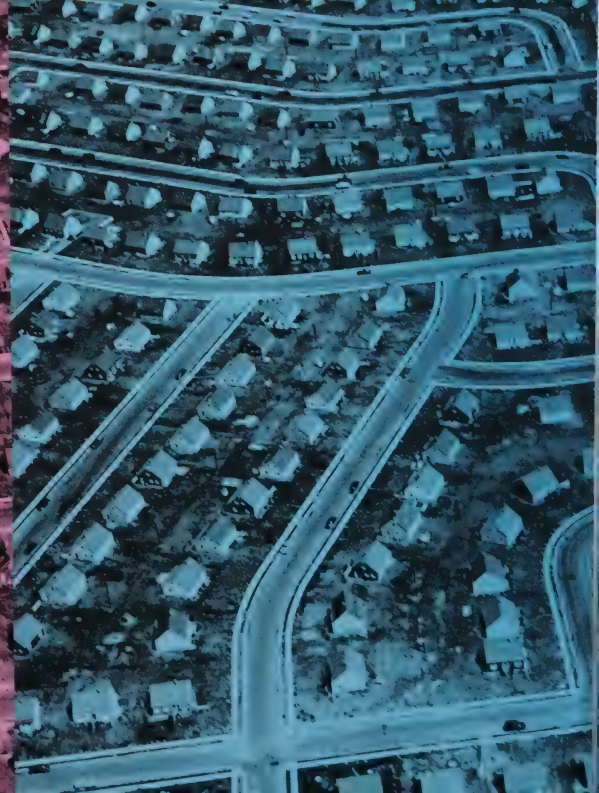
absolutely **better**



From the design magazine that's always brought you opinion, innovation, and a little attitude...
more opinions and more innovation (we haven't lost the attitude).

The new ArchitectureBoston. See it in November/December.

Call 1.800.996.3863 and place your ad in our premiere issue of the redesigned ArchitectureBoston.



Beguiled by Risk

We are what we build

By Jonathan Powers

Our culture is beguiled by risk. We love nothing better than to watch snowboarders careen down mountainsides, soap-opera characters conceal their extramarital affairs, and young dot-commers gamble on new business ventures. We put a premium on risk-taking, and successful risk-takers are often showered with fame and fortune. Innovative inventors and visionary political activists crowd the ranks of America's most storied heroes. Most of us long to drink more deeply from the cup of risk — or at least to be seen as more daring than we actually are. When other people chance what we won't or can't, we bestow celebrity status upon them and live vicariously through their actions.

Good egalitarians that we are, though, we also resent our favorite risk-takers for highlighting our own prudence, and so indulge in no small amount of *schadenfreude* when their risks catch up with them. Like children constructing towers with wooden blocks, we want to build up our favorite risk-takers merely to ensure that their inevitable fall will be all the more meteoric. We may thrill at the raw velocity and danger of stockcar racing, for example, but we also watch in guilty anticipation of the spectacle of fiery crashes. The morbid upshot of our taste for risk is that it implies a corollary taste for watching systems, plans, and people fail.

Unsurprisingly, our built environment evidences our ambivalent feelings toward risk. Although our design magazines flaunt images of architectural extravagance, for the most part we Americans have little patience for epic gestures when it comes to the places we build, and not without reason. The last convulsion of grand urban ambition in America — urban renewal — relieved an entire generation of its taste for adventures in city planning and heroic architecture. More than anything, contemporary American architectural sensibilities seem dominated by a strong sense of caution.

Paradoxically, seen from the perspective of history, our current pattern of development represents a kind of planning-by-default, which has broken radically from the pattern of clustered settlements that has been a hallmark of our civilization. With its mega-highways and metastasized monocultures, nothing quite like contemporary American exurbia has ever before been built. It's unclear exactly what we gain from our so-called conventional construction habits, but our spectacular material profligacy, flagrant disregard for the natural environment, and soul-numbing isolation from one another represent risks of the highest order. So many events could topple our system: a spike in oil prices, a shortage of potable water, or a society-wide crisis in family stability, to name only a few of the most

likely. Almost without meaning to, America has embarked upon the grandest, riskiest enterprise in human building ever undertaken — and we've leveraged the futures of *everyone's* children and grandchildren to make it happen.

From the perspective of individual real-estate developers, contractors, and homebuyers, however, most day-to-day building decisions appear quite conservative. Not revolutionary designers, but businesspeople and financiers — as a group some of the most conservative members of our culture — have driven America's venture into exurban extravagance. Of course, this doesn't stop design magazines from conscripting the language of heroism and risk to contrive controversy about the architect-of-the-hour's latest boondoggle. High-profile buildings, which rarely differ from other buildings except in external form, draw reviews full of risk-talk the way an orchid attracts an entourage of hummingbirds. We rarely discuss our boldest risks, yet chatter endlessly about the trivial ones.

For all the ink spilled praising the daring of Frank Gehry's designs, no one gets fired for hiring him these days.

Looking at the concept of risk through the lens of the built environment is especially instructive because infrastructure and buildings represent such substantial investments of public and private resources. As a society, we stand to lose a great deal if our choices concerning housing, infrastructure, and open space turn out to be misguided. But we stand to gain so much more if we build wisely. People take risks, after all, only when they stand to gain something of value, whether it be a thrill, a skill, or a pile of money. But because any investment may fail, risk haunts every one we make. What we call risk is simply the likelihood that an investment won't turn out well.

Attempting to ensure that our investments earn solid returns, we humans strive to mitigate risk — especially, it seems, when we invest in the built environment. One noteworthy example is the rapid development in the past decade of an evidently lucrative corner of contemporary architectural and urban design, which promises increased security through the use of "hardened" streetscapes, bombproof buildings, and surveillance systems. For certain kinds of threats, such services could conceivably tip an uncertain outcome toward success. Buildings, however, face more than one kind of risk, as do people. There are lots of ways to devalue a building, and even more ways to injure and/or kill people. Moreover, risk in general corresponds not to known threats, but to unknown

factors that cause unpredicted failures. Because every investment — even an investment aimed at mitigating risks — confronts uncertainty, investing in security design itself entails new risks. Thick, windowless walls, for example, create visibility problems during electrical failures. The installation of inoperable bullet-proof windows forces the building to rely on mechanical ventilation. Security systems do not eliminate or even reduce the overall presence of risk; they simply redistribute it.

Each investment we make is thus an expression of our intentions, because it represents a choice about *which* risks we will tolerate. Building better walls and tougher defenses means investing in what those things represent, which is fear

and suspicion. More than any other work of human hands, the built environment expresses what we value. Our towns and cities frame our public discourse, organize our economies, house our arts, and connect us to the earth and to each other. What we build expresses not only our

preferred style of architecture, but also an investment in the kind of human beings we intend to become:

So often the risks we laud loudest are
little risks, involving small-hearted
ambitions and small-minded ideals.
We can do better.

If actions speak louder than words, then concrete, steel, and glass must speak louder (or at least longer) than actions. Every building speaks to a hope, an intention that the future turn out some particular way. A developer builds houses hoping to sell them at a profit. A university builds laboratories intending that scientists use them to perform worthwhile experiments. Surveying America's built environment as a whole, though, it is difficult to understand what we are trying to say. Do we stand for quick profit and dehumanizing bigness? For artistic egoism and the right to nonconform as we please? For political and religious freedom? So often the risks we laud loudest are little risks, involving small-hearted ambitions and small-minded ideals. We can do better. In bringing order to space and matter, architects, planners, and interior designers open themselves to risk as a matter of professional necessity. No other group is better equipped to respond to the fundamental questions that now confront America: What do we value so deeply that we would stake our very civilization on its survival? How do we shape our buildings, bridges, and roads — the bones of our society — so that every American life expresses that value? ■

Jonathan Powers holds an MA in philosophy from Boston College, where he specialized in ethics, and a BA in philosophy from Amherst College. He currently works for the Affordable Housing Institute (www.affordablehousinginstitute.org), where he consults on housing policy issues worldwide.

Give Your Design Old World Character.

Many of today's homeowners are looking for traditional architecture that measures up to modern performance and convenience standards. With deeper, classic profiles, these grilles from Andersen give the appearance of true divided light without compromising energy-efficiency.

With Andersen® Divided Light you can get the look they want today and the windows they will appreciate for years to come.

Andersen® Divided Light Grilles
complement any Architectural Style.



Visit your local Andersen Excellence Dealer today!

Cape Cod Lumber Company, Inc.

Abington • Mansfield, MA
800-698-8225
www.cclco.com

Falmouth Lumber, Inc.

E. Falmouth, MA
508-548-6868
www.falmouthlumber.com

Mid-Cape Home Centers

Complete Home Concepts
Hyannis, MA • 508-362-6308
www.midcapehomecenters.com
Corporate Affiliate Member of BSA

**National Lumber &
Kitchen Views at National Lumber**

Newton • Mansfield • Salem, MA
800-370-WOOD
www.national-lumber.com

Shepley Wood Products, Inc.

Hyannis, MA
508-862-6200
www.shepleywood.com

LONG LIVE THE HOME™

Andersen
WINDOWS • DOORS



Boston: Home of the Brave

Risky new buildings get lots of attention.

Who remembers risky *old* buildings?

By Elizabeth Padjen FAIA

Photographs by Steve Rosenthal

Risk, like an Olympic record, is a fleeting concept. We respond to the thrill, but its source quickly passes into obsolescence, as our attention turns to the next candidate that might offer a bit of excitement.

Architecture is peculiarly susceptible to this condition. Buildings once considered daring become commonplace. Sometimes the success of a new idea spawns copycats; sometimes what seems bold and brave quietly takes its place as part of the landscape. And sometimes buildings acclaimed for their startling invention meet the worst fate of all and are dubbed *passé*. On very rare occasions, a truly great building retains its freshness — its ability to surprise and delight.

At a time when this region has seen a number of bold buildings meet with varying degrees of success (Stata Center; Simmons Hall; One Western Avenue; Hans Hollein's Mount Auburn Street building; the Genzyme headquarters), there is value in considering other buildings that in many different ways were the risk-takers of their time.

Courageous design is easy to recognize: the Hancock tower, Carpenter Center at Harvard, MIT's Baker House. But other forms of risk are often invisible and therefore forgotten. It might seem preposterous to imagine that Carl Koch took a risk in the 1960s in investing and rehabbing Lewis Wharf — on Boston's then seedy and disreputable waterfront. Newcomers to the city would scoff at the old prediction that the Copley Place mall would never work because it was both too far from Newbury Street and too far a drive for the suburban matrons who were the presumed customers. Changing understanding

of urban geography has led to other daring moves: the Federal Reserve tower and the Fiduciary Trust building at the end of Federal Street were constructed on the uncharted frontier of the financial district. The Sonesta hotel was once a lonely outpost on the Charles River in East Cambridge.

Other buildings have taken risks by presenting new building types — packaging building uses in new ways. Villa Victoria in Boston's South End was a national model for a new way of building affordable community housing in the city. The Josiah Quincy School suggested that schools be built as urban villages. And the Faneuil Hall Marketplace (Quincy Market) presented a radical model that influenced “festival marketplaces” and shopping mall “food courts” worldwide.

Financial risk may be hardest to discern as the years pass. Few people remember that the First Baptist Church (a/k/a “the Church of the Holy Bean Blowers”) on Commonwealth Avenue, H.H. Richardson's first significant commission, proved to be such a financial burden to its owner, the Brattle Square Church, that the congregation voted to disband four years after its construction. Yet the story of Faneuil Hall Marketplace — how Boston's bankers shied away from developer Jim Rouse and architect Ben Thompson — lives on, nearly a tribal legend by now. Why do we love it? Because it's a classic American story of risk and perseverance rewarded by success, and — like Paul on his horse — it happened here. ■

Carpenter Center for the Visual Arts

Architect: Le Corbusier with Sert, Jackson and Gourley

The Many Forms of Risk....

Design Competitions

Trinity Church
Boston City Hall
Marriott Long Wharf

Financial Risk

Faneuil Hall Marketplace
South End
Tontine Crescent (demolished)
60 State Street
International Place

Community Opposition

Boston Crossing (unbuilt)
Park Plaza (unbuilt)
JFK Library at Harvard Square (unbuilt)
Fan Pier (Pelli proposal) (unbuilt)

Location:

Federal Reserve
Lewis Wharf
Seaport district
South End

Copley Place
Prudential tower

Design:

Custom House tower
Baker House, MIT
Harkness Commons, Harvard
Jewett Art Center, Wellesley
Carpenter Center, Harvard
Kresge Auditorium, MIT
Hancock tower
Design Research (now Crate & Barrel)
37 Newbury Street (formerly Knoll International)

Social Risk:

Isabella Stewart Gardner house/museum

Technical Risk:

Hancock tower
Trinity Church
Winthrop Building, 276 Washington Street



Josiah Quincy Community School
Architect: The Architects Collaborative



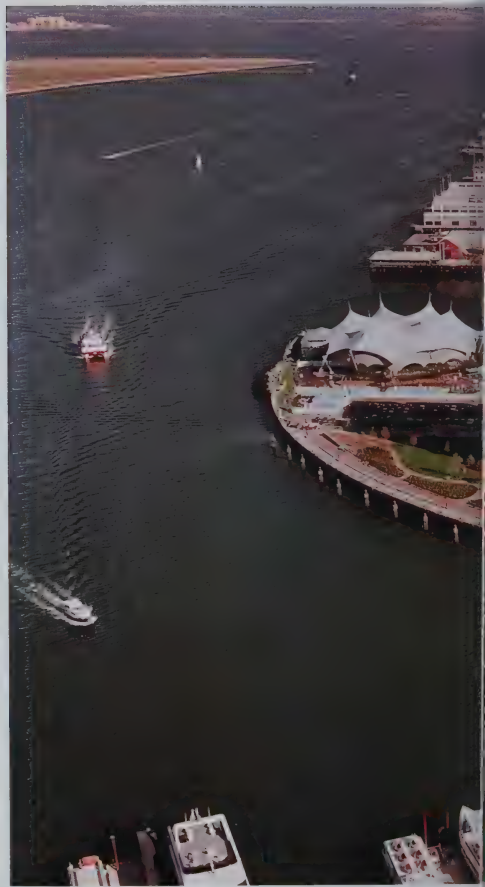
Villa Victoria
Architect: John Sharratt Associates



Baker House
Architect: Alvar Aalto with
Perry, Shaw and Hepburn



Faneuil Hall Marketplace (Quincy Market)
 Architect: Benjamin Thompson and Associates



Seaport District
 (foreground: John Joseph Moakley US Courthouse)
 Architect: Pei Cobb Freed & Partners with
 Jung | Brannen Associates



Trinity Church
 Architect: H.H. Richardson
 John Hancock tower
 Architect: I.M. Pei & Partners

Improvvidence: A Camera, a Passion, and a Call to Arms

By Donald Maurice Kreis

"Am I under arrest?"

It was not a question that a middle-aged lawyer with no criminal history, but who moonlights as an architecture critic, was accustomed to asking a police officer. But this was a new place — the only major city in New England that this potential troublemaker had previously never visited — and the cop had certainly made clear that the tourist he was addressing, on a downtown street corner within sight of a big, gleaming McKim, Mead & White building, was not free to go.

"Don't make me embarrass you," said the gendarme, apparently having decided that his mark was the sort of fellow inclined to avoid a public scene. Actually, with no one around but strangers, the traveler was almost curious enough to call his bluff. Ultimately it was not fear of embarrassment but fear of wasting an otherwise pleasant Saturday afternoon that led the miscreant to acquiesce and follow the cop into the nearby shopping mall where two stern-faced security guards joined them.

Call this brush with the law a case of attempted architectural photography.

Charles Follen McKim, whose building looked down on the crime scene, might have appreciated the caper, though his work was not directly implicated. Rather, the architecture in question came from Arrowstreet, the Cambridge-based designers whose retail accomplishments include everything from the imposing CambridgeSide Galleria to the folksy false forest of the Centerra Marketplace owned by Dartmouth College. Just as McKim had once re-created the Baths of Caracalla over the tracks of the Pennsylvania and Long Island railroads in Manhattan, here in a major southern New England city, Arrowstreet had cantilevered a cathedral of commerce (complete with Gothic arches) over a



set of busy railroad tracks — at the very spot where the tracks themselves cross a river.

The building is designed so that one cannot be distracted from the important act of shopping by these intriguing structural facts. Rather, it is only from the sidewalk along busy Francis Street that what appears at a distance to be a courtyard proves to be a space open to the river and the railroad below. An otherwise undistinguished commercial building is suddenly a bridge, and there is the faintest hint of the pleasure one gets out of the Ponte Rialto in Venice or the Ponte Vecchio in Florence.

The pleasure was short-lived in this instance, however, because the visitor had dared to pull out his camera as he strolled down Francis Street and to aim it at the river and railroad tracks below. A mall security guard indignantly marched up to the tourist and instructed him that photography was prohibited. Outraged, the travelling critic snapped — his shutter, that is. The guard began chattering urgently into his two-way radio, summoning the aforementioned official representative of the city's constabulary.

A word here about Francis Street, cameras, and architecture. As best a visiting attorney is able to ascertain without conducting a title search, Francis Street is a public thoroughfare, in a city with a visitors' bureau that is actively promoting the kind of tourism that should reasonably be assumed to include photography. An attorney who is also an architecture writer quickly grows accustomed to being hassled by security guards when wandering into privately owned but publicly open buildings and taking pictures of the architectural features in plain view. Indeed, the lawyer/critic in question was once thrown out of a different Arrowstreet project — a Hannaford Brothers supermarket in another great New England city — for precisely this transgression. On that occasion, the visitor was openly accused of industrial espionage, presumably on behalf of a competing supermarket chain.

Ultimately, no spy ring was busted in the Case of the Francis Street Caper. No threat to the republic or to public order came to light by detaining a shutterbug who didn't fit even the most imaginative terrorist profile. Once inside, the security guards suggested that their suspect could resolve the situation by identifying himself and explaining his purposes. Our hero gave the guards his business card and explained that he was a tourist in their fine city, not wanting to complicate things by admitting so shady an avocation as architecture criticism. After successfully demanding the opportunity to inspect the driver's license of the perpetrator, they set him free, kept the card, and warned him that he could soon be hearing from the mall's lawyers about "trademark" violations.

But Was It Legal?

Exactly how risky is photographing a building from a public sidewalk without permission? Not very, according to Peter J. Gardnér, an attorney at Stebbins Bradley Harvey & Miller in Hanover, New Hampshire, and chair of the New Hampshire Bar Association's Intellectual Property Law section. He starts by noting that it's a question of copyright rather than trademark law — and that both are federal statutes applicable throughout the country.

Architectural designs do enjoy protection under the federal Copyright Act, according to Gardner. But, he adds, the law specifically allows the taking of photographs as long as the building is "ordinarily visible from a public place."

"That said, it may be prudent for those who wish to photograph buildings to note that while they may indeed have certain rights under copyright law, they may be prevented from availing themselves of those rights if, as a practical matter, they must trespass to do so," said the intellectual property expert. In other words, stay on that sidewalk!

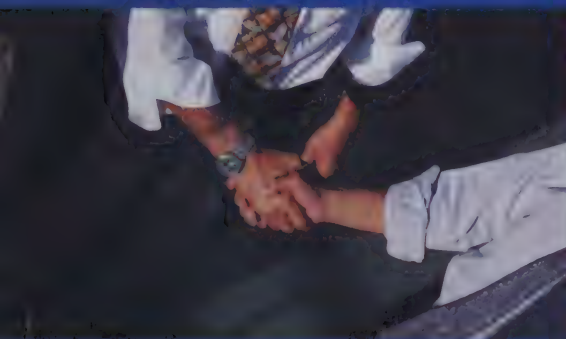
The lesson of the parable is not that shopping malls need to do a better job of briefing their security personnel about intellectual property law (since they ought to know the difference between a trademark and a copyright, the former being obviously irrelevant to this situation). Nor is the lesson that something is profoundly rotten in our culture when the supposedly public architectural realm has been so thoroughly privatized that it is no longer possible for a person who loves buildings to take pictures of design features that seem interesting. That struggle was lost long ago, as part of a greater losing battle for excellent public-spirited architecture.

Rather, the lesson is that things have gone too far when private security forces are in league with the police in an effort to deter the architecturally curious. That is why our suspect snapped (photographically speaking) when first confronted, and why every architect and every American who cares about architecture should start packing a concealed weapon in the form of a camera.

Whatever these building owners have to hide is something that urgently needs to be exposed. ■

Donald Maurice Kreis is an attorney who writes about architecture for the *Valley News* in Lebanon, New Hampshire and other publications. His website is www.dmkdmk.com.

WE DELIVER PROJECTS
ABOVE AND BEYOND, AND
EVEN BEFORE.



At Vantage we understand that in today's economy a primary concern of most owners and tenants is achieving the earliest possible date of occupancy. That's why we consider delivering projects on time to be one of our highest goals.

We are continuously looking at ways to improve the construction schedule while maintaining quality, from the first lay on site until the final punch list is completed. For more information call John Connor at 781-895-3270.

VANTAGE
BUILDERS, INC.

Company Office: 281 Water St., Suite 340, Waltham, MA 02451 • T: 781.895.3270 • F: 781.895.3271

Document Technology

For today & the future's design,
construction & active archiving.



- Project Team Web Tools
- Internet Plan Rooms
- Scanning & Printing
- CAD Plotting
- Intelligent Archiving Services
- On-Site Services with Online Project Tracking



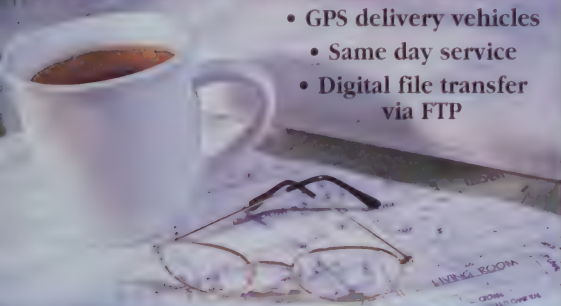
Service Point

800.440.8002 • 400.400.0000 • 800.400.0000

Providence • Springfield • New York • Boston • Worcester • Hartford • Waterbury • Danbury • Middletown • Meriden • Bridgeport • Stamford • Westchester • Albany • Syracuse • Rochester • Buffalo • Cleveland • Columbus • Indianapolis • Chicago • Detroit • Milwaukee • Minneapolis • St. Paul • Seattle • Portland • San Francisco • Los Angeles • San Diego • Phoenix • Salt Lake City • Denver • Dallas • Houston • Atlanta • Miami • Tampa • Orlando • Fort Lauderdale • Jacksonville • Savannah • Charleston • Richmond • Norfolk • Baltimore • Washington, DC

Relax while we do the work for you.

- GPS delivery vehicles
- Same day service
- Digital file transfer via FTP



Reprographic Services Convenient to You
— 8 locations from Peabody to Providence & beyond —

- Plans and specs printing
- **COLOR** and b & w copying
- Spec books: GBC, spiral, 3-hole punch
- SCANNING SERVICES
- Internet plan room & bid distribution
- Wide & small format —
- Large & small quantities —

Locations in — Mass.: Peabody RI: Providence
Conn.: Hartford — Danbury — New Haven —
New London — Waterbury NY: White Plains
visit our website for directions
www.merrittgraphics.com
or call 800-343-8296
Digital Imaging Technology Leaders

Customer
satisfaction is
our goal!

Walter W.
Fredrick
ASSOCIATES

a division of
**JOSEPH
Merritt
& COMPANY** since 1986



FIND OUT MORE ABOUT OUR CUSTOM TIMBER FRAMED
TRUSSES AND STRUCTURES

TIMBERPEG®

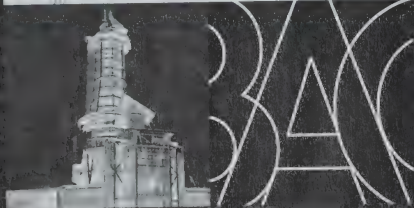
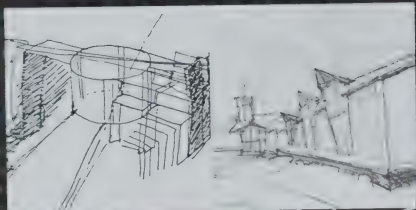
The Artisans of Post & Beam.

CALL BOB BRITTON OF TIMBERPEG EAST, INC.
CLAREMONT, NH

800.636.2424

www.timberpeg.com

From concept to design career



BOSTON ARCHITECTURAL CENTER
320 Newbury Street • Boston MA 02115
www.the-bac.edu • 617-585-0100

19th and 20th century images and objects
www.lastmillenniumarts.com

lincoln • ma 781 • 259 • 0807



Forget rolling the dice.



Dakota DesignStaff
delivers winning
A/E Staffing Solutions
every time.

Our staff are screened by a registered, practicing architect who personally interviews each candidate including portfolio review, hands-on CAD testing and reference checks. All staff are fully insured for liability and workers comp, and we cover all payroll taxes and benefits.

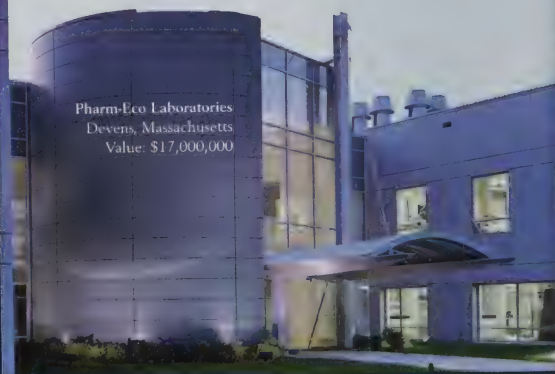
DAKOTA
DesignStaff

Draw from the Best!

To learn more, visit our web site at www.dakotadesignstaff.com or call 978-371-0530.

B S A Dakota DesignStaff
A BSA Related Staffing Service

INTEGRATED BUILDERS From the Ground-Up



Pharm-Eco Laboratories
Devens, Massachusetts
Value: \$17,000,000

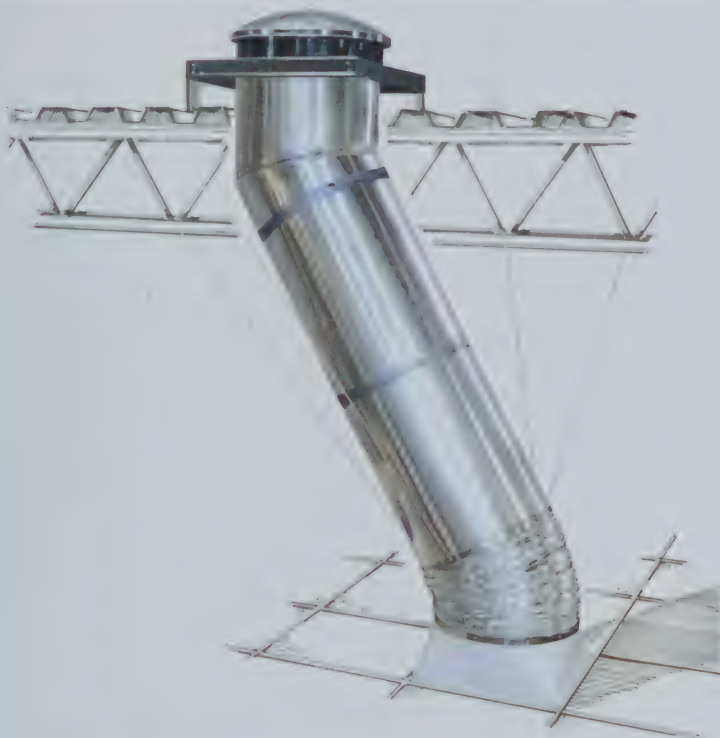
Pharm-Eco Laboratories Devens, MA	160,000 SF	Black Rock Golf Community Hingham, MA	52,000 SF
Depuy/Johnson & Johnson Rayham, MA	40,000 SF	Chair Mercedes Westwood, MA	60,000 SF
Control Delivery Watertown, MA	40,000 SF	Winchester Place Condominiums Winchester, MA	37,000 SF
Central Place Apartments Malden, MA	75,000 SF	Chair Honda West Roxbury, MA	35,000 SF
		St. Philomena Middle School Plymouth, RI	24,000 SF

1515 Washington Street
Braintree, MA 02194
Phone (781) 396-3838
www.integratedbuilders.com

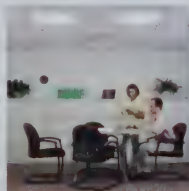
INTEGRATED BUILDERS

NEW!

THE ROOF-TO-CEILING NATURAL LIGHTING SOLUTION



The VELUX commercial sun tunnel is designed specifically for suspended ceiling systems (adaptable to hard ceilings) in commercial buildings with low slope roofs. For less than \$500 for an 8' run from roofline to ceiling, it is definitely the most economical way to bring daylight inside of a commercial space.



OPTIMAL LIGHT
DISTRIBUTION

For technical data and specifications, please call 1-800-888-3589.

Neal Lojek	North and West Boston, Southern NH	Ext. 5837	neal.lojek@VELUX.com
Ryan Sturgis	Maine, Northern NH	Ext. 6507	ryan.sturgis@VELUX.com
Dave Sedler	NH Lakes and Coast	Ext. 6517	dave.sedler@VELUX.com
Shawn Oxford	Vermont and Northern NY State	Ext. 6511	shawn.oxford@VELUX.com
Dan Ouimet	NY City, Long Island	Ext. 5848	dan.ouimet@VELUX.com
Dave Ehrhardt	Connecticut and Western MA	Ext. 5831	dave.ehrhardt@VELUX.com
Tim O'Neill	South Boston, Cape Cod, RI	Ext. 6505	timothy.oneill@VELUX.com

VELUX®
COMMERCIAL SKYLIGHTS

It Takes a Village to Loosen Up That Bow Tie

By Julianna Waggoner, Assoc. AIA

"Hey! Aren't you one of those idiots?" says the man to my right at the breakfast counter, as he leans closer and peers into my face.

I'm in the local diner, eating eggs and reading a book. Do I smack this guy? Nah. I smile in a friendly way and say, "Yes, I am. Actually, it's Jidiot. The Villa Jidiots."

"I love you guys!" he says.

I am a member of a professional comedy improvisation troupe. We are known for getting onstage in front of an audience and doing something that terrifies the average human being: making up a performance on the spot, based on ideas tossed to us by audience members. We do this in front of...oh, say, 200 people. That's 200 live, opinionated, judgmental people.


Often called "comedy without a net," improvisation is the performance style made famous by TV's *Whose Line Is It, Anyway?* The basic tenets of successful improv involve being able to embrace risk, accept the possibility of failure, and have faith in one's own creativity. Many performers discover, however, that these ideas are also invaluable personal and professional life tools. After all, life doesn't have a net, either. If it did, what would all those nice life insurance salespeople do?

For those of us in the architecture profession, the lessons of improv are embarrassingly pertinent. Although working in a

creative field necessarily involves risk, I've found that we who are drawn to architecture have certain personal characteristics that can make the phrase "accept the possibility of failure" sound surprisingly like "re-enact core childhood trauma." We tend to be perfectionist, headstrong, and a tad, shall we say, *uptight*. We can be driven by ego and dogged by low self-esteem. We like being right. Looking like an idiot is the last thing we want to do.

In improv, looking foolish is always a possibility. Improv performers smear risk and creativity into a petri dish and force growth — in front of an audience. It's a shotgun-start design charrette with 75 loose-cannon clients screeching out ideas, while the paparazzi snap photos. And for me, improv is like life. I don't know what's coming next. I don't know if I'll fail. I don't know if anyone will like what I do. And for crying out loud, there are people watching. So that improv performers don't just shoot ourselves and get it over with, we learn tools to cope with the risk — tools that are applicable in any field.

Just say yes! To everything — the good, the bad, the ugly, and the utterly absurd. Accept everything that comes and work with it. Saying "no" is akin to denying reality. Therapists, 12-step programs, and the Dalai Lama have been telling us for years that denial doesn't work in life. Two performers in an improv scene find out quickly that saying "no" doesn't work there, either — it stops the scene cold, stifles your scene partner, and kills creativity. If your scene partner says she has a cow in her ear, don't be a killjoy and say,



For those of us in the architecture profession,
the lessons of comedy improvisation are
embarrassingly pertinent.

"People don't get cows in their ears, it's earwax." With that kind of imagination, you'll end up designing tollbooths or cat kennels. Say yes to her spectacular idea! Ask her if it's a Jersey or a Holstein, and if you can have a glass of milk.

If you're going to fail, fail BIG! This maxim should apply not to structural design but to ego. Risk falling smack dab on your face. Put your whole heart and gut into whatever you do. If you can't sing, sing loudly. Maybe you can sing and you don't know it! And if you're lousy, so what? It's more fun to watch someone who can't sing really belting it out than it is to watch someone squirm and try to be invisible onstage. And here's your surprise gift: it's more fun to be the person belting it out.

Listen! — to your partner. Pay attention to your environment. Improv performers get addicted to being The Absolute Funniest Person Onstage. Listening to others is hard. We become intoxicated by the ideas lined up in our heads, clamoring to be said. We stand impatiently waiting for the other person to finish speaking, and then we utter our fabulous one-liner. And it falls flat, because the scene has moved on while we were listening to our noisy little brain. Listening onstage is like being a good collaborator. We try to stay present and in touch, ready for what comes next.

Make good offers! This is improv jargon for being imaginative and generous in the ideas we share with others when we work together. It also means making your scene partner look good. In improv, we practice offering good ideas and situations to our scene partners, and sometimes just shutting up and letting our partners shine. The best scenes to watch and the most satisfying to take part in are those in which the partners work together, listen to each other, and generously offer each other their best. We're even working on getting it legalized in Massachusetts.

Open up your head and let the ideas drop in. Audience members often say to improv performers, "Where do you come up with that stuff?" This is the big secret: we don't know. I can stand onstage and think hard about what to say next — and become nervous and rigid and spit out terrible, stilted lines. If I make my mind a blank slate and stay present in the scene, the next

right thing comes without effort. The universe puts much better ideas in my head than I could come up with all by myself. Having faith — opening up and being a channel for creativity — is the spiritual aspect of improv, as it is of all artistic endeavors.

Improv can be frightening because it involves taking risks in front of others. But improv is really pure play. If you don't like earcow milk, you can shriek and snort it across the room — the audience will love it. Or you can choke on it, wretchedly expire, and emerge in the next scene with a Wile E. Coyote smile. Most people don't get to take risks with so few repercussions. Work and life are far scarier than improv. Recovering alcoholics chuckle that the word "sober" is an acronym for "son of a bitch — everything's real!" No wonder we in the design professions are so uptight. We can hear those real peers and real critics out there, tightening their bow ties and pursing their stingy little mouths, judgmental machetes poised, waiting for us to make a misstep. Heaven forbid we should look foolish or...*wrong*.

But the lessons learned in improv are the lessons we all have to learn in order to flourish professionally and personally. We gotta relax. We need to offer our creative ideas to others, gamble with our touchy egos,

be generous, and commit our minds, spirits, and tender hearts in order to grow. Creativity isn't just about designing the next hot building. It's about engaging with people in our firms, participating as members of our communities, and being willing to offer something beautiful and useful to the world. Innovative design is risky, but being truly engaged is even riskier. That's the lesson I learn from improv: connecting is terrifying, but it ultimately brings more growth and creativity.

Why are we afraid of taking marvelous risks? What is the worst that could happen? If the answer is that you could look like an idiot, consider this: It just might get you recognized in public. ■

Julianne Waggoner, Assoc. AIA, is the marketing director for Dietz & Company Architects, Inc. in Springfield, Massachusetts. She has been a member of the Villa Jidiots comedy improv troupe since 1997.

A GEM OF AN IDEA

GLASSTONE™

EXCLUSIVELY FROM CLAYTON BLOCK

The environmental benefits of recycled materials, the durability of masonry, and the versatility of architectural polished block come together in new GlasStone™ from Clayton Block. Engineered for use in virtually any indoor or outdoor application, GlasStone™ units have a rich, terrazzo-like finish and are available in a variety of shapes and sizes. You can always count on Clayton Block technology for cost-effective masonry solutions that transform your creative ideas into perfect projects!

Available in both arctic and warm-tone units—with Emerald, Sapphire, Topaz or Opal highlights—in two distinct finishes.



New Jersey Chapter

For more information,
click or call Clayton today.

1-800-452-9348

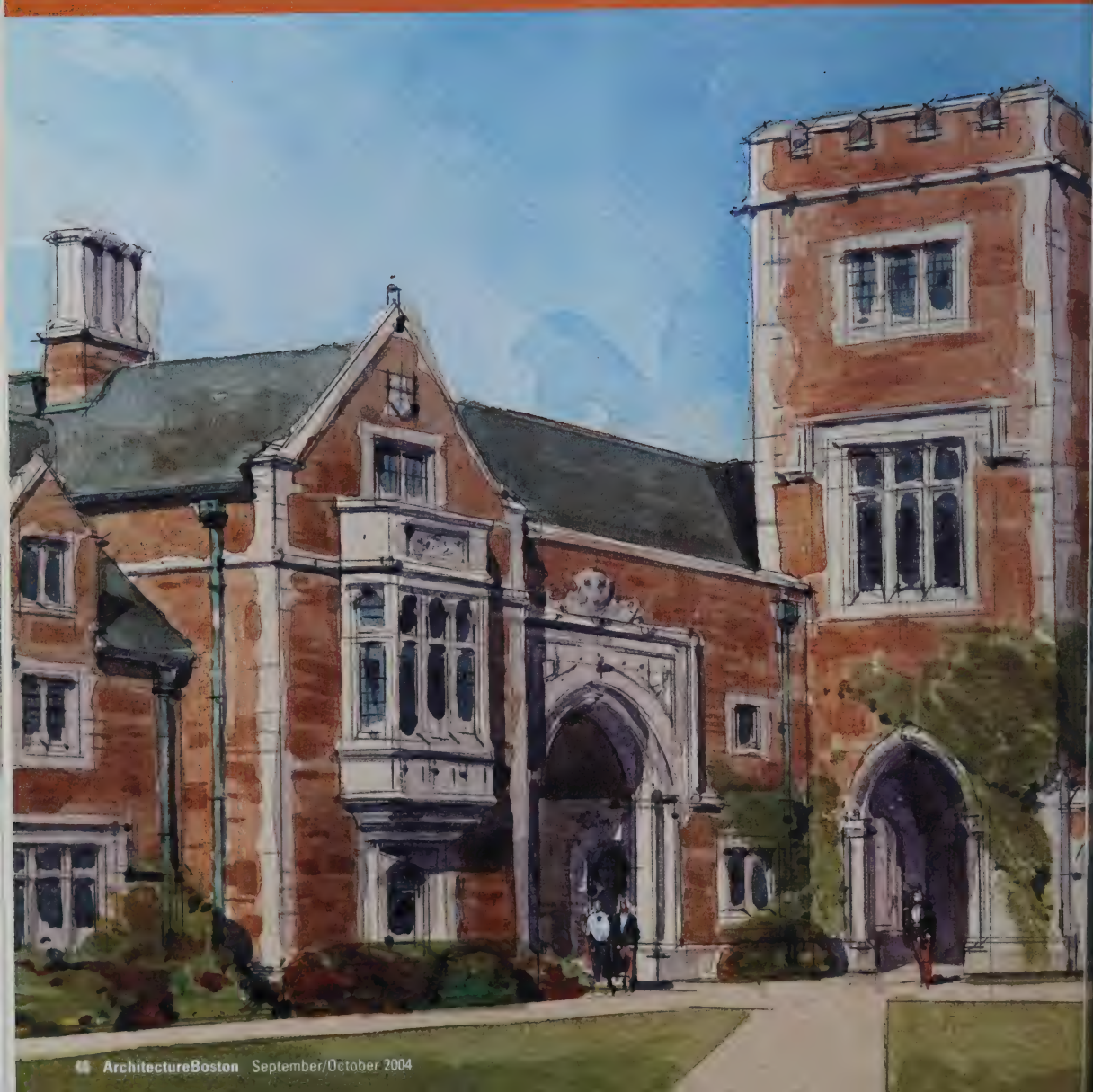
www.claytonco.com

P.O. Box 3015 • Lakewood, NJ 08701

Locations
throughout
New Jersey
to serve you



Whitman College, Princeton University



A Traditional Revolution

Demetri Porphyrios
talks with Jeff Stein AIA



Princeton University recently commissioned two significant new buildings: a science library designed by Frank Gehry and a residential college designed by Demetri Porphyrios. The Gehry building will follow the tradition of other Gehry buildings. The Porphyrios building will follow the tradition of Princeton's Collegiate Gothic style. Which poses the greater intellectual risk?

DEMETRI PORPHYRIOS is the principal of Porphyrios Associates in London and Athens. The recipient of the 2004 Driehaus Prize for Classical Architecture, he has been Thomas Jefferson Professor at the University of Virginia and Davenport and Bishop Professor at Yale University. He was educated at Princeton University where he received his MArch and PhD.

His work includes: Whitman College at Princeton University; Selwyn College at Cambridge University; Magdalen College at Oxford University; King's Cross masterplan in London; and the town of Pitoussa in Spetses, Greece.

JEFF STEIN AIA is the architecture critic for *Banker & Tradesman* and a professor of architecture at Wentworth Institute of Technology.

Jeff Stein: Do you think architectural culture has been hijacked? There's a sense, even here at the beginning of the 21st century, that we are still reacting to the violence done to European and American civilization by World War I.

Demetri Porphyrios: Architecture is about shelter and the symbolic representation of shelter. It embraces everything that has to do with sustaining life. The making of shelter has to do with a positive relationship with nature as well as urbanity — in other words, the whole tradition of putting buildings together in order to create a sense of place.

If one keeps that in mind as a condition for all good architecture, then I would agree that architectural culture has been hijacked. Architectural culture does not build *ex-novo*, out

Right: Duncan Galleries, Lincoln, Nebraska
Opposite: Belvedere Village, Ascot, UK

of nothing, just for the sake of novelty. No rational and responsible person can hold that view.

I am not impressed by the recent angst-ridden exercises in experimental culture, in either art or architecture. I find the nihilism of such a position both futile and debilitating. I cannot see how such a position can be the expressed aim of humanity.

Jeff Stein: Yet many technology-based institutions and institutions of higher learning in particular imagine that they're furthering the culture by building those sorts of structures.

Demetri Porphyrios: Many of those institutions want a mechanical-looking building because they think it represents whatever they are producing. It is a branding strategy. But behind the façade, you find no real technology — there's a rather banal sort of structure and the banality of exposed HVAC systems hanging left and right. The only thing such buildings offer is an external sheathing that gives a neo-technological feel.

Jeff Stein: It seems to me that history as we think of it is a fairly recent idea. In centuries past, there was a tradition of making architecture that built on its immediate past and maybe altered it a little bit. Then, it seems that history suddenly became a sort of recipe book that you could choose from.

Demetri Porphyrios: I suspect you're referring to 19th-century Eclecticism. You are right — there had previously been no distinct sense of past, present, and future. Life was seen as a continuum. But in the 19th century, history became synonymous with the antiquarian revival of the past; one picked at the carcass of history and used it in whatever fashion one wanted. Then, in the early 20th century, another view arose, one that said history is useless — we'll start new with a clean slate.

It's unfortunate that these two heritages — the 19th-century Eclectic heritage and the Modern heritage of the early 20th century — are polarized. My sense of what history and tradition mean has nothing to do with either of these two views. Tradition is the way by which humans learn to respect their forefathers, their friends, the people they work or live with. We learn from history — we learn from what we have done a hundred years ago or an hour ago. Life is a cumulative process of both achievement and failure. And that to me is history. That is why I love looking at architecture, say, of the 5th century, the 10th century, or of the 1920s. Not because I want to copy what was done. I am actually looking at the achievement and failure of human nature and trying to learn from them.



Jeff Stein: I suspect that there is a community of people who agree with you, who revere this notion and find that it's not accessible to them. It must be a struggle to present these ideas and make them available, although that obviously happens through your work. I'm thinking particularly about your little pavilion on the Hudson River in New York City. It explains classical architecture — everything one needs to know can be found in that piece.

Demetri Porphyrios: I've actually done very few classical buildings. The Battery Park City pavilion was a didactic piece with which I tried to explain what I thought was relevant in architecture. I tried to demonstrate the significance of technique, of craft, of typological reference and symbolic meaning. For me, that little pavilion was a commentary about the plan of the house, the idea of the atrium, but also about materiality and construction. Construction resides in the idea of the joint and of tectonics — the way by which something is constructed rather than simply how it looks. And when that form is taken up and repeated by other generations, it becomes typological form. It means something to people. It is recognizable and it has a powerful communicative and symbolic meaning.

Jeff Stein: Almost no architects in this country are trained in that way today — in which architecture starts from building.



Demetri Porphyrios: That is exactly why all fashionable architecture today is cardboard architecture. And that is why Postmodernism was and will remain fundamentally an American phenomenon. There is a schism between the building industry and the way buildings look. The architect is responsible simply for a cardboard façade, or at best, for some tricks of spatial organization. What I have been arguing for a very long time is that there should be some sort of appreciation of how one builds.

One can build frugally. Actually, some Modernist ideas about construction are very close to vernacular classical principles. Frugal, robust construction can be stone, timber, concrete, steel, whatever. I have no problem using materials that are not historic. One has to realistically appraise what is available today. It is a question of how one can build in a robust manner.

Jeff Stein: How do you reconcile that approach to construction with the idea of sustainability and green building?

Demetri Porphyrios: Sustainable architecture is something very different. Its concerns are not necessarily related to the issue of form-making. Sustainable architecture addresses ways by which we can recycle materials, and more broadly, the ways by which we can cohabit on the earth without ruining things. But the principles of green architecture have been

grossly misunderstood. Green architecture today means double-skin and triple-skin glass in order to cool the building. That is total nonsense. It is better to use two-foot-thick walls, rather than have three sheets of glass with cold air in between. Calling that a green building is oxymoronic.

Jeff Stein: Yes. The debt that one goes into, in terms of BTUs of energy, to produce those three sheets of glass and transport them, means that the building has to be standing and either using no energy at all or producing energy for generations before it's paid back.

Demetri Porphyrios: Right. Passive systems of cooling, of heating, of maintaining a gradient of well-being, so to speak, within a building are much more "green" than active systems. By "active" I mean mechanically operated systems. There is immense enhancement of life that comes with using very simple materials in robust ways. This is one of the fundamental things that we seem to have forgotten. The reason for this is that the value of a building is determined by the fact that the mechanical systems last 25 years and so the building must be amortized within five years.

Jeff Stein: It's actually led to our devaluing of buildings. If you can amortize it in five years, you can tear it down in 10 and do another one.

Demetri Porphyrios: But that is exactly what is happening, isn't it? Buildings have a life span of about 25 years because HVAC costs represent approximately 35 percent of the total construction cost. After 25 years, do we renovate the building or do we tear it down and start anew? And with the current obsession with novelty and fashion, people take the view that it is better to tear it down.

Jeff Stein: And yet there is such a thing as evolution. The risk that you and your clients take is perhaps not one of visual culture or being considered backward about the form of architecture, but that of flying in the face of the priorities of current industrial culture.

Demetri Porphyrios: That is a risk. But there are pockets of resistance in our culture. Cultural and collegiate institutions are pockets of resistance, not because they are revolutionaries, but because they want to have buildings that will last for a long time.

There are some developers who are adopting some of these principles and strategies, not for reasons of longevity necessarily, but for reasons of tactile quality. In our buildings, we insist that the external envelope has to be robust. The building internally can and does change with time.

Jeff Stein: Does this mean load-bearing walls?

Demetri Porphyrios: Yes, because that means approximately a 15 percent saving on HVAC due to the passive environmental performance of the building. In time, as the building changes hands, the new occupants can renovate the building internally. The building must have that flexibility. But it is interesting to note that they see a sense of quality in the robust external wall.

Jeff Stein: This conversation crystallizes the kind of thinking that is driving development today. And it's a little depressing, frankly. We are seeing a continuous rush toward invention without any real insight about the ways these buildings relate to one another, about the notion of the traditional city. In the middle of the 20th century, Lou Kahn talked about the urban street as being a public room. Of course, that wasn't really the case in America even then, and it certainly isn't now, because our streets are filled with automobiles. But you are working now within one of the few American models of a pedestrian community, the college campus — specifically the Princeton University campus.

Demetri Porphyrios: Yes. Whitman College, a new residential college at Princeton, is a project with the express purpose of cultivating congeniality and friendship and human relationships. There's no civilization without an exchange of



ideas — and you cannot do that only by phone or laptop. You must meet other people, you must have dinner with them, you have to share experiences with them, you have to laugh with them, you have to go to the movies together. Unless the great cities allow those things to happen, we're doomed. Universities are like small cities — they can foster human relationships at a formative period in a person's life. Princeton has an architectural tradition of open courtyards which create intimacy with the landscape and the community. Students live there four years as undergraduates; they should be surrounded by buildings and places which are congenial to peaceful life.

Jeff Stein: What role did Alvar Aalto play in your development?

Demetri Porphyrios: When I was a student at Princeton, there was very little theoretical discussion about construction. I had a neo-Corbusian education, led by Michael Graves and Peter Eisenman in their so-called “white” period. And I was perplexed.

The name of Alvar Aalto was seldom brought up in any discussions, and when it was, it was put under the carpet, so to speak. So I decided to go and meet the man. It was a great experience for me on two counts. Aalto stressed the importance of how you make things, whether handmade or machine-made. He also spoke about a wide range of

precedents for his ideas in the design of a building. At Princeton, the only precedents were the Corbusian villas. Otherwise, “precedent” was not a word to be used.

Jeff Stein: Not just at Princeton but anywhere.

Demetri Porphyrios: Discussions on precedent came up almost immediately in our acquaintance. Aalto used to say to me, “Oh, you're Greek, what do you think about such-and-such a temple?” And I knew nothing. I had no clue at all about any classical buildings in Greece. I knew a lot about French classicism because my history tutor had been Tony Vidler, and I knew about the Renaissance chiefly due to David Coffin, my tutor from the art department. But I had never heard anything about classical antiquity. And so it was Aalto who encouraged me to study those buildings. And in that sense he influenced me enormously. If I were to identify the point when my interests moved closer to the European traditional city and to classical architecture, I would have to say it was the time that I spent with him. This is not to say that I am not indebted to my Princeton years; on the contrary, my Princeton years were invaluable. But you know how it is — unless you understand your own culture, you cannot see what it is missing.

Jeff Stein: We should mention that Princeton has at the same time commissioned a building by Frank Gehry. Gehry's Stata Center has just opened here at MIT. Perhaps that means that MIT is only half as brave as Princeton, because Princeton has both Gehry and you working at the same time.

Demetri Porphyrios: Frank is extremely inventive. He has always had a passion for Expressionism. I can appreciate an Expressionist building, but I can't bring myself to actually design one. My passion is rationalism. I've told him that he too is a traditionalist — his Expressionism is part of the Modernist tradition.

Jeff Stein: Can the Princeton campus accommodate two such distinct visions?

Demetri Porphyrios: I think the world is actually quite large, and there is space for different views. I like jazz, but it is another thing to say that jazz is the only music that should be performed. In a similar way, the fact that I love classical, traditional, rational buildings does not necessarily mean that life should be just that. The world can accommodate many things. ■

For more information: www.porphyrios.com

Left: Battery Park City Pavilion, New York City

Opposite: The Grove Quadrangle, Magdalen College, Oxford University





SOUTH COUNTY POST & BEAM



A Full Service Timber Frame Company
Designing and Building Timber Frames Since 1976

Design / Build Timber Frame Services Available Nationwide

Custom Homes
Barns
Pavilions
Covered Bridges
Timber Frame and
Panel Enclosure Systems
Heavy Timber Trusses
with Traditional Joinery
or Steel Connectors
Timber Components
Commercial

521 Liberty Lane
West Kingston, RI 02892
pho: 800.471.8715
fax: 401.783.4494

info@SCPb.net
www.SCPb.net

TRY THIS AT HOME



★ You don't have to be a happyfakki chef to prove that Caesarstone quartz surfaces can take all the torture you can dish out—including food acids, oil or lemon stains, cuts, abrasions and even corrosive wine spills—and still be like new! Made of tough, durable quartz, they are non-porous and never need sealing. Available in 26 elegant styles including 4 honed finishes. Our certified, factory trained fabricator program assures that your order is customized exactly, ready to install quickly, and backed with a liberal 10 year warranty. Caesarstone makes life in your kitchen easier and more beautiful for years to come. Caesarstone quartz surfaces are available everywhere through major kitchen and design centers.



Caesarstone knows more about quartz surfaces than anyone else. Because we invented them. For more information, please call us today.

Caesarstone
THE ORIGINAL QUARTZ SURFACES

MARBLE AND GRANITE, INC.

270 University Ave., Westwood, MA 02090
Tel: 781 407 9560 Fax: 781 407 9580
www.marbleandgranite.com



SUPERIOR SOLUTIONS

**Providing Superior Solutions™
to the Architectural Community.**

TOFIAS

CAMBRIDGE | PROVIDENCE | NEW BEDFORD | NEWPORT
WWW.TOFIAS.COM | 888.761.8835

**“IF I COULD DRAW,
I WOULD HAVE BEEN
AN ARCHITECT.”**

— Anonymous
Rider Hunt employee, 2002

Sometimes the next best thing to being one is being able to work with one. We work well with architects, building owners and contractors alike.

Rider Hunt – providing honest, effective, third party construction cost management services since 1785.



Rider Hunt Levett & Bailey
Construction Consultants and Quantity Surveyors

BOSTON, MA | 617.737.9339 | www.riderhunt.com

Frog Pond Renovation, Photo by Jerry Howard

people places design

 COPLEY WOLFF Design Group

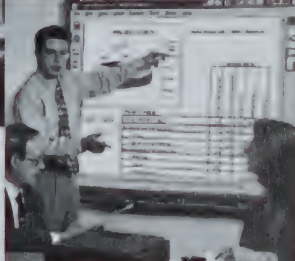
landscape architects and planners. tel/617.654.9000. www.copley-wolff.com



We invite you and your client to our new showroom to experience residential and corporate electronics in real applications.

Your Resource for High-quality Architectural ElectronicsSM Since 1973.

Audio Video DESIGN



Audio Video Design
877-999-1900
www.avdesigns.com

Elegantly simple
lighting solutions for
simply elegant results.

manufactured
by Litelab Corp.
800/238-4120
specs@litelab.com

Represented in the
Boston area by

 The Reflex Lighting Group

617/269-4510 info@reflexlighting.com

specs for this fixture (and others) at: http://www.litelab.com/document_179.html

litelab



Est. 1866

Independent Architectural Hardware Consulting

CAMPBELL-McCABE, INC.
85 CENTRAL STREET, SUITE 102, WALTHAM, MA
02453 - USA

Independent experts in 08710 Architectural Door Hardware
and providers of detailed Specifications for all building types.

- Review of openings for code compliance
- Life Safety
- ADA compliance
- Coordination with other trades
- Access Control and Security Interface
- Construction Administration

Member CSI, DHI, NFPA, SBCCI

T. 781.899.8822 F. 781.899.9444 E.cm@cmiahc.com
www.cmiahc.com

See our website

Covering the Issues

Periodical roundup

By Gretchen Schneider, Assoc. AIA

"Design" as noun or verb?... That seems to be the crux of the difference between three recent "design" cover stories. New York lifestyle mag *Paper's* "design issue" (May 2004) includes conversations with famous design gurus (artist/architects Rem Koolhaas and Vito Acconci), highlights of trendy prefab housing (mobile homes), and a peek into the private apartments of five current art director/artists to see if how they live compares to what they create. *Fast Company's* design issue (June 2004) defines "design" more broadly, attempting to take it beyond the mere look of things. This cover story features 20 design heroes and heroines, both established and up-and-coming, including green architect/thinker William McDonough, author/illustrator David Macaulay, MIT Media Lab professor John Maeda, and architect-turned-mayor Maurice Cox. The editors promise that these "men and women are using design to create not just new products, but new ways of working, leading, and seeing." Finally, *Business Week's* cover story on "The Power of Design" (May 17, 2004) spotlights the work of design company IDEO. Once famous primarily for products like the Palm V, Polaroid's I-Zone cameras, and Steelcase's Leap Chair, in this last economic downturn IDEO has retooled itself into a customer-focused service firm that provides the process of design. Sound a lot like what architects do? Well...

More from the Windy City... For a look at Chicago that the AIA 2004 Convention missed, check out *Big* magazine (issue no. 49, "Chicagoland"). *Big* is a photography magazine that is really just that; page 163 is the only page of text. Photographer Barbara Crane's stunning photo essay called "We Made our Own Mountains," features façades of skyscrapers both famous and anonymous. She asks her readers to appreciate these "only" as compositions of light, shadow, and texture; the buildings are not identified. Patrick Voigt's views of "The Middle Coast" show people and places along Lake Michigan that are omitted from tour bus tours. And "Sorry Mies" by

Darcy Hemley and Andy Gray presents witty pictures of the great master's work. After all, scenes like the aerobics class on the steps of Crown Hall, or the man stacking doughnuts on Federal Plaza are more true to our everyday experiences of these places than the iconic people-less photos of architecture books.

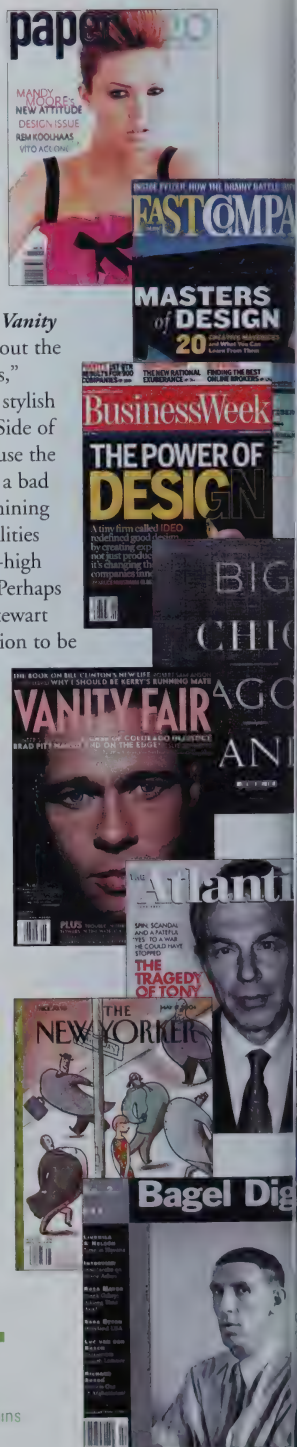
Gossip, backbiting, and celebrities...

What more could one want in architectural critique? Alas, lots. "Faulty Towers" (*Vanity Fair*, June 2004), Vicky Ward's tell-all "about the problems behind [Richard] Meier's façades," purports to expose the truth behind these stylish new residence towers on the Lower West Side of Manhattan. Worth mentioning only because the headlines gives architects and architecture a bad name, the story reveals more mundane whining about mismatched paint, difficult personalities on co-op boards, and developers with sky-high promises that haven't quite yet delivered. Perhaps at \$2,000/square foot and with Martha Stewart as a neighbor, one might expect construction to be finished when one moves in.

Cambridge-by-the-River?... If it's expensive houses you're after, *The Atlantic Monthly* ("Primary Sources," June 2004) reports that the highest concentration in the US is in our own Cambridge, Massachusetts, where "11.6% of all single-family dwellings cost \$1 million or more — though \$1 million buys only about 1,800 square feet."

She's baaack... Jane Jacobs has a new book out (*Dark Age Ahead*), and her press people are busy. Adam Gopnik interviews the 88-year-old "matchless analyst of all things urban" in *The New Yorker* (May 17, 2004), but Jacobs' fans might also want to track down *Bagel Digest*, a quirky new Toronto-based twice-yearly magazine that seems to chronicle the modern built environment. In *Bagel Digest*, Jacobs recalls a random photo shoot with photographer Diane Arbus, and in doing so recalls the spirit of the Greenwich Village of 1965. ■

Gretchen Schneider, Assoc. AIA, teaches the architecture studios at Smith College and maintains a practice in Boston





Westbrook Concrete Block Co. Inc.

Let Our Vision Make Your Project Shine

Introducing the latest in our ever
expanding line of CMU products:

The UltraPolished Masterpiece Series

For interior or exterior applications our
UltraPolished Masterpiece series CMU's
will set your design apart



860.399.6201
www.westbrookblock.com

Books



Falling Glass: Problems and Solutions in Contemporary Architecture

by Patrick Loughran

Birkhauser, 2003

Reviewed by Michael Louis, PE

From the title and cover, the book *Falling Glass* might appear to focus on the problem of glass breakage and catastrophic failure in contemporary architecture. While the book does include case studies of glass failures on prominent buildings, it also has enough broad information on glass technology to serve as a good basic primer on glass and curtain-wall technology and design.

Falling Glass is a well-researched work that presents the material's aesthetic opportunities as well as its technical limitations. The author acknowledges the wide range of uses for glass while remaining mindful of the numerous problems that have resulted throughout history when the physical properties of glass have been pushed to their limits. The book is well organized and written in an engaging and accessible tone and format. Each chapter is followed by summaries labeled "How can [this problem] be avoided?" and "Lessons Learned." These sections are effective references.

The author even devotes an entire chapter to curtain-wall problems and the importance and benefits of pre-construction proof testing for glass enclosure systems. In general, the author's recommendations regarding testing are well-founded. He notes that testing should be used

as a tool during the design process either to show that the basic premise of a design is fundamentally sound, or to identify problems with the design and/or constructability of a system before it is assembled on a building. However, the author does not warn the reader that such tests are but a snap-shot in time and as such tend to illustrate best-case performance, before materials such as sealants or gaskets begin to weather, embrittle, and degrade. Thus, these tests do not present an indication of long-term performance, reliability or even serviceability (a common misconception).

My most significant criticism of the author is that occasionally, certain statements and technical recommendations lack one key sentence to finish a thought. For example, the author talks about natural ventilation with double-skin façades stating, "Depending on the envelope's design parameters, a double-skin façade has various methods for controlled ventilation." The reader would benefit considerably if the author would simply list a few methods for ventilating double-skin façades. Conversely, the book includes needless repetition; some passages or entire paragraphs are repeated in separate chapters. The book includes numerous typographical errors and what appear to be incomplete thoughts or incomplete sentences (the editorial equivalent of *Falling Words?*).

Despite these shortcomings, *Falling Glass* is a good primer and a welcome reference source for technical information and glass failure history. However, it is a good book that could have been truly outstanding, with just a little more effort from the author, and a lot more effort from the editor.

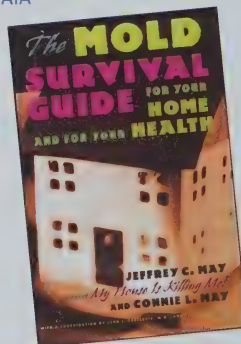
Michael Louis, PE, is an associate at Simpson Gumpertz & Heger in Waltham, Massachusetts, where he specializes in glass, window, and curtain-wall forensics and design.

The Mold Survival Guide: For Your Home and for Your Health

by Jeffrey C. May and Connie L. May

John Hopkins University Press, 2004

Reviewed by Courtney Miller AIA



Yes, my friends, we have trouble, right here in River City. Trouble as in the common, mycotoxin-spewing organism called *Penicillium*. This is just one of four mold varieties including *Aspergillus*, *Cladosporium*, and *Stachybotrys* (the later being the very toxic black mold) that will be rolling off your tongue after you read *The Mold Survival Guide*, a healthy-home/self-help book by Cambridge-based building specialist Jeffrey May and Connie May.

The trouble with mold is not only the perfect storm of litigation sweeping the entire building industry, but also that homeowners made ill by these pesky life forms have fallen easy prey to the mold remediation industry. One homeowner decided to sell his home after a contractor used exterior mildewcide on an interior finished basement floor, thus failing to solve the real problem. Another was duped by a duct-cleaning company that offered a \$500 antibacterial solution for mold-infested fiberglass ducts that really needed to be replaced.

The good news is that residential architects who attend programs such as the Energy Star Homes "moisture

mitigation" seminars can learn how to prevent this menace in new construction. Many of the Mays' key recommendations follow Energy Star fundamentals: good air sealing in combination with a dedicated ventilation system for high-humidity areas such as bathrooms, kitchens, and laundry rooms; roof overhangs that protect siding from water infiltration; mechanical systems that are installed in conditioned spaces with well-sealed ducts.

Recommended particularly for concerned homeowners and renovation architects, *The Mold Survival Guide* outlines the causes of moisture problems in old and new buildings that haven't had the benefit of all that good preventative medicine. Leading you through his most tried-and-true forensic methodologies, Jeff May gives you the tools to root out the causes of the bedeviling musty odors that have forced homeowners to flee their homes. Perhaps the most useful section describes how to remove these assorted fungi, dead or alive, once the moisture problem has been determined.

Worth noting as well is the "Mold in the Mechanicals" chapter, a quick course on the basics of what can go wrong with poorly installed and maintained forced-air systems. Included in this chapter is one of May's most useful suggestions for the design of AC systems, which he recommends installing as two separate systems, one dedicated to humidification control and the other to temperature control. It's a great solution in New England, allowing the energy misers among us to experience the warm dry heat of the Southwest.

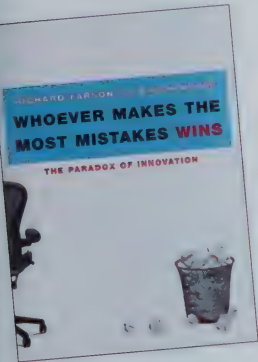
Courtney Miller AIA is the principal of Courtney Miller Architects/New England Solar Homes in Arlington, Massachusetts, specializing in advanced ecological building practices.

Whoever Makes the Most Mistakes Wins: The Paradox of Innovation

by Richard Farson and Ralph Keyes

The Free Press (Simon and Schuster), 2002

Reviewed by Gail Cavanagh



I am a Cubs fan. From the moment I first set foot into the stands at Wrigley Field, I was hooked on the team as well as the game. Yet every season, the devoted city of Chicago hardly dares anticipate that the Cubs will ever make it to the World Series. So why the legendary loyalty?

In *Whoever Makes the Most Mistakes Wins* Richard Farson and Ralph Keyes write that our culture's idea of success and failure is an archaic attitude that will inhibit our future economic growth as a nation. The book is peppered with observations on winning and losing from diverse sports idols. The paradox they discuss — that we are happier when striving rather than when crossing the finish line — is best illustrated by a supposed re-write by Vince Lombardi of his own famous quote, "Winning is everything," as "The will to win is everything."

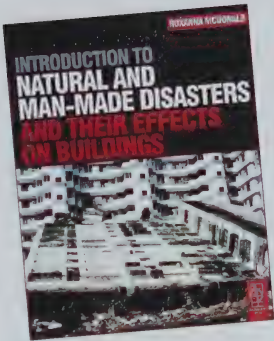
Farson and Keyes' book summarizes the up side of positively analyzing failure to gain a competitive edge in business, while it spotlights the downside of success. Among the case studies of successfully creative corporate environments, 3M is

considered to have a very high level of "failure tolerance." Mistakes, and the scientists who make them, are lionized if a failed experiment finds other uses in daily life. Neither Post-It-Notes nor Scotchguard achieved the originally intended goal of the product research.

The glut of sports references used in the book makes the whole argument a little one-sided, but the writers redeem themselves by including an account of Maya Lin's "failure" while a student at Yale where her professor awarded her only a B for her design of the Vietnam War memorial. In an illustration of the failure/success premise of their book, the authors point out that, despite the negative opinion of her academic peer group, the public judged her work to be the most powerfully moving monument ever built and included Lin among the nation's leading designers.

As architects, how can we benefit from this book in a profession that is considered a life-long endeavor of exploration? Farson and Keys suggest that managers can learn to treat success and failure similarly, not with rewards or sanctions, but by defining success as total engagement in one's life and profession. If managers are more personally involved in the design projects they supervise, the staff will thrive in an atmosphere of collaboration. *Whoever Makes the Most Mistakes Wins* is a good, brief read for all time-pressed individuals. It left me with an enthusiastic attitude and two words borrowed from Wrigley Field to describe the work I am doing right now and my future in architecture: Play ball!

Gail Cavanagh is an intern architect at Shepley Bulfinch Richardson and Abbott in Boston. She recently received her Bachelor of Architecture from the Boston Architectural Center.



Introduction to Natural and Man-made Disasters and Their Effects on Buildings

by Roxanna McDonald

Natural Press (Elsevier), 2003

Reviewed by Charles Harper FAIA

Roxanna McDonald is an architect living in the United Kingdom and working in the European Union with a long list of disaster and preservation work to her credit. Her book lives up to its title: it is indeed an introduction to disasters. Written on an elementary level apparently intended for non-professionals, it describes almost everything destructive that can happen to us, including how, why, and where disasters happen.

Disasters, both natural and man-made, are increasing in frequency. Economic conditions in the developing world cause many of the man-made disasters, while the same conditions cause the poor to live in the areas most often devastated by natural disasters. Mitigation of the inevitable results is critical to the future of all people across the world. As McDonald says, "The need to reverse trends of vulnerability is also highlighted by the fact that the emphasis on disaster response and humanitarian assistance has absorbed significant resources which would have been directed in development and risk reduction." This is the Catch 22 of our disaster-racked world and one of the most important points of the book.

In an easily understood format, McDonald outlines the definition and stages of a disaster, including the response stages. The need to investigate what happened during a disaster is important and must happen if we are to learn how to mitigate the next disaster. (My way of making her point is, "When we build back after a disaster, we are building the next disaster.") She includes several case studies that are very interesting, perhaps the most interesting part to most people. They are highly researched and intended to prove one of the author's main points, which is that we need to work for disaster mitigation because disaster is one of the main causes of poverty in the developing world.

Man-made disasters are much more difficult to deal with. McDonald presents the range of events that can be considered man-made disasters, from local vandalism through 9/11 and all-out war. Although the title indicates that the book addresses the effects of disasters on buildings, architect-readers will probably wish for greater detail on that subject.

The appendices include a compendium of a hundred or so checklists with recommendations for assessing your environment before, during, and after disaster. (If you want to know how to prepare for a nuclear attack, you will find an appropriate checklist here.) These are an important contribution — I have not previously found them all together in any single publication. The appendices also contain an excellent bibliography, which will be helpful to both the serious disaster professional and interested citizen.

McDonald has written a simple book that offers important advice on how to live in this complicated and sometimes mean world.

Charles Harper FAIA is a founding principal of Harper Perkins Architects in Wichita Falls, Texas, and the former mayor of Wichita Falls. He is the chair of the AIA national Disaster Response Committee and is one of the country's leading experts on disaster recovery.

PRIVATE RESIDENCE, MARTHA'S VINEYARD
ASLA HONOR AWARD
BSLA HONOR AWARD


ERIK VANDEN BRINK, PHOTOGRAPHER



HORIUCHI SOLIEN
LANDSCAPE ARCHITECTS

200 MAIN STREET
FALMOUTH, MA 02540
508 540-5320

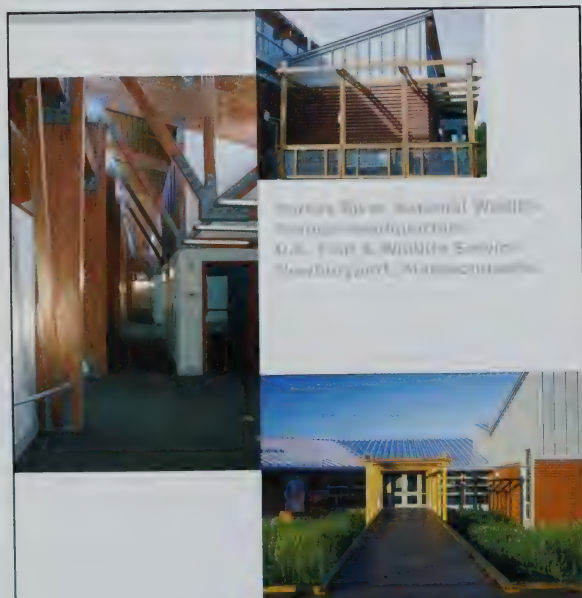
Erland
Building Solutions Through Commitment and Teamwork



Bosse Sports - Sudbury, Massachusetts

Program Management • Construction Management • Design/Bu


Erland Construction, Inc. | 83 Second Avenue | Burlington, Massachusetts 01803
1781.272.9440 | ed@erland.com | www.erland.com



2007 ASLA National Winner
2007 BSLA National Winner
O.A. Park & Wildlife Service
Sudbury, MA

Cambridge Seven Associates, Inc.
1160 Massachusetts Avenue Cambridge, MA 02138
t: 617 492-3633 f: 617 492-7097 w: www.csa.com

Dreams to scale...



American Embassy in Athens

GPI
models
a Marino Graphics Inc., Co.

79 Prospect St Somerville MA 02143
617.628.1900 www.gpimodels.com

Site Work

Websites of note

American Anchor	www.americananchor.com	6
Arclinea Boston	www.arclineaboston.com	inside front cover
Audio Video Design	www.avdesigns.com	53
B.L. Makepeace, Inc.	www.makepeace.com	16
Boston Architectural Center	www.the-bac.edu	40
Brockway Smith Company	www.brosco.com	29
Build Boston	www.buildboston.com	24
Building Industry Classified	www.buildingindustryclassified.com	24
Cambridge Seven Associates, Inc.	www.c7a.com	58
Campbell-McCabe Inc.		53
C.E. Floyd Company, Inc.	www.cefloyd.com	19
Clayton Block	www.claytonco.com	45
Copley Wolff Design Group	www.copley-wolff.com	53
Dakota Design Staff	www.dakotadesignstaff.com	40
Electric Time Co.	www.electrictime.com	19
Erland Construction, Inc.	www.erland.com	58
Walter W. Fredrick Associates	www.merrittgraphics.com	39
GPI Models	www.gpimodels.com	58
Harvard School of Design	www.gsd.harvard.edu	19
Hohmann & Barnard, Inc.	www.h-b.com	23
Horiuchi Solien Landscape Architects	www.horiuchisolien.com	58
Integrated Builders	www.integratedbuilders.com	40
International Masonry Institute	www.imiweb.org	18
A. Jandris & Sons, Inc.	www.ajandris.com	7
Last Millennium	www.lastmilleniumarts.com	40
LiteLab Corp.	www.litelab.com	53
lux lighting design, Inc.	www.luxld.com	4
Marble and Granite, Inc.	www.marbleandgranite.com	52
Marvin Windows and Doors/A.W. Hastings	www.awhastings.com	5
M.E. O'Brien & Sons Inc.	www.obrienandsons.com	24
North Atlantic Corp.	www.northatlanticcorp.com	4
Omni-Lite, Inc.	www.omnilite.com	16
Pella Windows & Doors, Inc. of Boston	www.boston.pella.com	6
Rider Hunt Levett & Bailey	www.riderhunt.com	52
Service Point	www.servicepointusa.com	39
South County Post & Beam, Inc.	www.scpb.net	52
Thoughtforms, Corp.	www.thoughtforms-corp.com	outside back cover
Timberpeg	www.timberpegast.com	39
Tofias PC	www.tofias.com	52
Marc Truant & Associates, Inc.	www.mtruant.com	17
Vantage Builders, Inc.	www.vb-inc.com	39
Velux	www.velux.com	41
Westbrook Concrete Block	www.westbrookblock.com	55
Richard White Sons, Inc.	www.rwsons.com	19
Wood-Mode	www.wood-mode.com	inside back cover

Environmental Risk Resources Association

www.erraonline.org

You might not be inclined to use "mold" and "terrorism" in the same sentence. But the folks who think about environmental risk management can tell you about finding insurance coverage for both.

Your Disease Risk

www.yourdiseaserisk.harvard.edu

An interactive site that evaluates your health risks and offers suggestions for improvement without frowns, raised eyebrows, or deep sighs.

Harvard Center for Risk Analysis

www.hcra.harvard.edu

More evidence that the School of Public Health is offering some of Harvard's most intriguing initiatives. The HCRA "hopes to empower informed public responses to health, safety, and environmental challenges." Check out the "Risk Quiz" on each page.

Bungee Zone

www.bungeezone.com

Jumping techniques, photos, links, disasters...read it all and one word comes to mind: Why?

The Complete Glossary of Insurance Coverage

www.coverageglossary.com

Click on "glossary" for translations of insurance language into English (with a slight New Jersey accent).

Shaw Guides

www.shawguides.com

Sometimes you've got to take a chance on yourself. The Shaw Guides list "thousands of learning vacation and creative career programs worldwide." As the guys in the fancy sneakers say, "Just do it."

Exploration is Risky Business

www.win.tue.nl/~engels/discovery/death.html

What's risk without failure? Here's a list of explorers who expired in the course of their adventures.

We're always looking for intriguing websites, however inventive the connection to architecture. Send your candidates to: epadjen@architects.org.



Plimoth Plantation

By Joan Wickersham

1. In the gift shop: cranberry tea, cranberry hickory-nut conserve, cranberry pancake mix, cranberry chocolate bars, cranberry jelly beans.

2. Also in the gift shop: shelves of books full of historical information, including the fact that the early settlers had no use whatsoever for cranberries.

3. In the 1627 Pilgrim Village, a meticulously researched re-creation of the early English settlement, you can climb to the second floor of the combination fort/meetinghouse, and look out at the village: a jagged wooden fence enclosing a collection of sagging wooden houses. It's grim, stark, and tiny, at once forbidding and pathetic. This is what the Pilgrims gave up the comforts of England and Holland to come to? This flimsy, ramshackle assemblage of boards and daub is all that stood between them and blizzards, hurricanes, disease, starvation, attacks, and *Lord-of-the-Flies*-style anarchy?

4. Inside the slumping little houses: dirt floors. Ripped oiled paper covering the windows. Darkness, even at midday. Heavy bed curtains, which must have been both necessary and utterly inadequate against the chill of winter nights.

5. Bustling in the houses, hoeing in the vegetable patches, hanging bedding out to air on the fences: staff members, clothed in bright heavy woollens — authentic period dress. But they are not merely costumed guides. They are role-players, deeply familiar with 17th-century history. They have taken on the characters, social positions, and regional accents of various documented English settlers.

6. Along the dusty paths, the role-players scurry, muttering things like: "Yon goats needs must be milked." They really, really seem to believe that it's 1627. The passion with which they adhere to this fiction is so extreme as to be distracting. Um, excuse me, but you do get that this is just pretend, right? The visitor is torn between an impulse to humor them, to protect them from the devastating knowledge of their own delusion, and a weirdly sadistic desire to crack their pritheecome-ye-hither veneer. (A friend of mine who used to work here tells me that visitors were always needling him. "So where's your computer?" they'd ask; and he, indoctrinated never to break character or composure, would answer earnestly, "Yes, we do have a lot of pewter here.")

7. In Hobbamock's Homestead, a re-creation of a Wampanoag summer encampment several hundred yards away from the 1627 Village, a young Native American man is stirring the fire as a spike-haired high school kid in sunglasses says, "Yeah, but what if you don't *feel* like going hunting?"

"I go anyway, because if I don't, my family starves. You do what you have to do."

"I don't. I only do what I want to do."

"You have a paper you have to write for school, and you do it, right?"

"Sometimes. Sometimes I don't."

"Well, then maybe you don't really have to do it."

"No, I have to do it. It's the assignment. All I'm saying is: just because I *have* to do it doesn't mean I actually *do* it."

"And I'm saying, if you *don't* do it, then that's proof that you really didn't *have* to do it. I go hunting because I have to," the Native American man repeats.


Is this an encounter between past and present, between two different cultures, or simply between two people who find each other intensely annoying?

8. Walking back along the boardwalk that separates the English settlement from the Native American one: a view out across the bay to a causeway, houses, a motel. None of this modern stuff is visible from the settlements. Suddenly you realize how carefully Plimoth Plantation has been sited to create the fictional impression that you, like the early settlers, are perched on the edge of an unknown continent, in the middle of nowhere.

9. In the middle of nowhere. The woods are full of cawing crows. It's cold. The ocean is big and empty. You don't know if you and your family will survive, let alone prosper. All the earnest dowdiness of this founding-fathers theme park is masking something terrifying. The loneliness and fragility of the settlement, the immense bravery and optimism and stubbornness it must have taken to come and live here. This place isn't about folksy kitsch. It's about radical daring.

10. In the middle of nowhere. ■

Joan Wickersham lives in Cambridge, Massachusetts. She is the author of *The Paper Anniversary* and is finishing a new book.



timeless. beauty.

Creating a kitchen your clients will love now and well into the future is a challenge. For inspiration, visit a Wood-Mode showroom. Experienced designers will help you create a lasting masterpiece for your clients.

And it's not just the look that will endure: the custom Wood-Mode cabinetry we offer is built using the highest quality materials and finishes. So the cabinets you specify will retain their beauty for years.

Visit a showroom and immerse yourself in the lasting beauty of our kitchens. Then meet with one of our design professionals and find out how we can work together to design the perfect kitchen.

Wood-Mode
FINE CUSTOM CABINETRY



Get inspired. Call a Wood-Mode Showroom and request a copy of *Portfolio*, an indispensable tool for architects and designers featuring 132 pages of breathtaking ideas for every room in the home.

Discover the value of a Wood-Mode partnership:

Adams Kitchens, Inc., Stoneham 781-438-5065

Designer Cabinetry, Newton 800-439-4549

Drake Cabinet & Remodeling, Co., Lexington 781-862-2250

Kitchen Center, Framingham 508-875-4004

Kitchen Concepts & Roomscapes, Inc., Norwell 781-878-6542

Kitchens & Baths, Norwood 781-255-1448



Thoughtforms

www.thoughtforms-corp.com

Custom Builder

West Acton, MA
978.263.6019

Osterville, MA
508.420.5700



ab

Architecture **Boston**

Design Between the Disciplines

Robert Polidori's Havana

The Case Against the Specialist

NOVEMBER • DECEMBER 2004



blur

Library
Boston Architectural Center



Edward W. Brooke Courthouse, Boston, Massachusetts
Architect: Kallmann McKinnell & Wood Architects, Inc.
General Contractor: Dimeo - O'Connor
Stone Contractor: Grande Masonry
Craftworkers: International Union of Bricklayers & Allied Craftworkers (BAC) Local 3 MA

Building the Best in New England

Union Masonry Craftworkers & Contractors The Best Hands in the Business

Every construction project requires teamwork. Not only among the architects, developers, and trades, but especially between the contractors, craftworkers and consultants. Team IMI is the union of these three partners.

Our goal is to ensure that you always have enough of the world class union craftworkers and contractors you need to complete your project - no matter how big, how elaborate or how visionary it may be. Our promise is that we do every job with a sense of pride and accomplishment unmatched in the masonry industry.

IMI provides training to the masonry industry and design assistance to the architectural community.



For further information contact:

The International Masonry Institute

2 Park Plaza, Suite 315

Boston, MA 02116

Tel: 800-IMI-0988

Fax: 617-426-9737

www.imiweb.org

225 Grandview Drive

Glastonbury, CT 06033

Tel: 800-IMI-0988

Fax: 860-659-5884

www.imiweb.org

Features

20 Roundtable:

Designers Without Borders

Working out of the box and between the lines, a new design vanguard is taking its place in the spaces between disciplines.

Gregory Beck AIA

Phillip Bernstein FAIA

Jeffrey Inaba

Mikyong Kim

Elizabeth Padjen FAIA

30 Photo Essay:

Time After Time:**Robert Polidori's Havana**

Photographs by Robert Polidori

Text by Elizabeth Padjen FAIA

36 Navigating the Zoomscape

Architecture in the eye of technology.

By Mitchell Schwarzer

42 Too Far from the Tree

Why specialist architects shouldn't go it alone.

By Victoria Beach AIA

46 Life's Labors: Live/Work

You don't have to take work home when it's already there.

By Ted Smalley Bowen

50 Conversation:

Industrious Design

An international product-design firm takes on the world of design.

Gianfranco Zaccai IDSA, ADI talks with Timothy Love AIA



Cine Florida, Santos Suárez, 2000

© Robert Polidori – Pace/MacGill Gallery

Departments

2 Letter from the Editor

4 Letters

9 Ephemera:

Ezra Stoller...Sandblast 2004...**Whiting and Witte**

Reviewed by Ann McCallum FAIA,

Eleanor Pries, and Rachel Levitt

13 The Lurker:

A Day with an Intern Architect

By Joan Wickersham

58 Periodical Roundup:

Covering the Issues

By Gretchen Schneider, Assoc. AIA

60 Books:

David Byrne: E.E.E.I.

Reviewed by John Rossi, Assoc. AIA

The Substance of Style

Reviewed by Thomas de Monchaux

Blur: The Making of Nothing

Reviewed by James McCown

66 Site Work

Index to Advertisers

72 Other Voices:

The Open Road

By Jon Westling

blur

It's All a Blur

Some trendwatchers — the kind who track cultural changes across centuries rather than across weekly editions of *People* magazine — have observed a profound shift in the way we look at the world around us. As they point out, we are losing our obsession with order and the need to invent names, categories, and classifications for people, places, things, and ideas.

For centuries, the masters of our universe were the most prodigious organizers of the universe. Now, after 300 or so years, it seems that we're finally shaking free of the vestiges of the Enlightenment and are emerging into a much looser appreciation of the world. We're blurring the old distinctions. You can see it in our vocabulary, which increasingly embraces words like merge, morph, meld, convergence, fusion, and collaboration — not to mention endless pairings of multi-this and inter-that. As the film *Matrix* and its sequels demonstrate, we are more willing to entertain and be entertained by ideas that stretch dimensions, senses, even time. We have moved from an era in which the all-purpose mantra was "A place for everything, and everything in its place" to one best summarized as "Whatever." The implications are profound. It's the intellectual equivalent of global warming, without the dire consequences.

Of course, any trend spawns its own countertrend, and the world is full of examples of distinctions held ever more dearly, of walls built ever higher. And as technology and popular culture conspire to dissolve the old order, it's not unreasonable to argue that we're seeing the inevitable consequences of entropy — the tendency of systems (and societies) to unravel into disorder, even chaos. But, as the following pages suggest, this new era can instead be one of extraordinary creative and intellectual activity. Many designers are already at work on issues that fall between the traditional boundaries of the design disciplines. The question is whether the profession of architecture will evolve in response, or whether it will instead hold tight to its orderly view of the world.

"Blur" strikes me as an appropriate theme with which to launch the redesign of *ArchitectureBoston*. From our beginning in 1998, we have welcomed readers and contributors from outside the architecture profession, defining our audience as all those who care about the buildings and communities in which they live and work. *ArchitectureBoston* has always believed in blurring the boundaries.


With this relaunch, we have changed the behind-the-scenes business aspects of publishing the magazine, which are intended to secure its growth and success for years to come. Our regular readers will find that their favorite features and columns are still here. We have expanded our Table of Contents page and introduced two departments. "Ephemera"

You can see it in our vocabulary, which increasingly embraces words like merge, morph, meld, convergence, fusion, and collaboration — not to mention endless pairings of multi-this and inter-that.

will include reviews of exhibitions, lectures, and events, which are often as noteworthy as the books and periodicals that we have always covered. "The Lurker" is a new column by Cambridge novelist Joan Wickersham. ("Lurker" is an online term for someone who benignly observes a discussion without actively participating.) In each issue, Joan will chronicle a day in the life of someone whose work contributes to the making of the built environment.

The redesign process has been occasionally tough, frequently exhilarating, and always enriched by the participation of the many people whose commitment to this magazine is extraordinary. Like a city, a magazine is never finished. *ArchitectureBoston* will continue to evolve, and we welcome your suggestions and comments. ■

Elizabeth S. Padjen FAIA
Editor



Other
Building
Information
Modelers

Autodesk Revit

Only Autodesk delivers true building information modeling.

Want to get a jump on the competition? Get Autodesk® Revit®—the only design software purpose-built for building information modeling. Autodesk Revit cuts production time by 40% and eliminates coordination errors. So you can deliver your most inspired work more efficiently than you ever imagined. Autodesk Revit incorporates the compact, fast, secure DWF™ file format for viewing and publishing complex design data. Add the power of the Autodesk® Buzzsaw® service and bring new levels of collaboration and productivity to every phase of every project. Test drive the Autodesk® AutoCAD® Revit® Series at www.autodesk.com/revitdemo

autodesk
SUSTAINABLE INNOVATION

© 2004 Autodesk, Inc. All rights reserved. Autodesk, AutoCAD, Revit, Buzzsaw, and DWF are either registered trademarks or trademarks of Autodesk, Inc., in the USA and/or other countries. All other brand names, product names, or trademarks belong to their respective holders. Reduced production time of 40% is a preliminary indicator based on automation testing over a controlled network. Your results may differ.

Letters Letters Letters

Peter Kuttner and his cartoon

["Drawing on Controversy," September/October 2004] have nailed the "risk" issues that affect architects, which are quite different from the way developers think of risk — as a business tool to handle with fast computers and asbestos gloves. Ours is the risk of being a professional in a litigious society that knows how to pitch risk factors, blame, and costs to the architect, whose only armor is exorbitant insurance that rises with each claim, however frivolous. There is no question of choice or judgment here. Liability protection is becoming to architects what malpractice insurance has become in medical practice — an unsustainable overhead, sometimes costing as much per hour as the professional services rendered, causing many smaller practices to fold or sell out.

For architects tempted to play in the ballpark of development and real estate, the threshold question is, are you "entrepreneurial"? That is a character trait, an instinct that engages one to take risk, often in the quest for innovation or a burning desire to solve a problem better. The entrepreneurial instinct does not seem to drive many in the architectural field, nor is it stimulated by the intense demands of architectural education and pursuit of a career — that has its own if different rewards. Just as well. In my view, only rarely do architectural ideals and development rewards meet and greet. Undertaking the revitalization of Quincy Market was a 200 percent risk, fueled by a passionate conviction about an urban goal important enough to justify the price — working speculatively and unpaid for 10 years to see it finally happen. Had we started with a business plan, we would have called it quits before the real work started.

Entrepreneurial, yes. Lucky, you bet. Rewarding, yes — not financially but professionally, being able to influence the turnaround of Boston and other failing cities. In today's climate, we work

at that with the more conventional tools of planning and design, and leave risk to the businessmen with asbestos gloves.

Jane Thompson
Thompson Design Group
Boston

Hooray to Peter Kuttner! ["Drawing on Controversy," September/October 2004.] I couldn't agree with him more that owner-focused contracts are not good for the industry, "collaboration" or "partnering" notwithstanding!

Richard Keleher AIA
Concord, Massachusetts

I was astonished to read in your roundtable discussion ["Politically Speaking," July/August 2004] that "politicians are not risk takers." If it hadn't been for a young state representative from Brookline and some of his legislative colleagues who began raising hell about the way architectural commissions were being awarded by the Commonwealth back in the 1960s, state architectural work might still be nothing but a political grab bag. And at the time, the profession was doing damn little about it.

Michael Dukakis
Brookline, Massachusetts
(Former Governor, Commonwealth of Massachusetts)

Two things were clear from your recent roundtable discussion on politics [July/August 2004]. First, many architects have a history of political and civic participation, but compartmentalize this as separate from their professional design work. Your panelists make clear the necessary professional connection between good design and an understanding of the community and the political decision-makers around them.

Second, your panelists make clear that good design is only the starting

point. Getting others to accept the concept of good design — or for that matter, the need for affordable housing, well-designed schools, and smart growth development — requires not only being "right," but also having the political horsepower to bring others along.

Without political support, good design often gets left on the drawing board.

George Bachrach
Watertown, Massachusetts

Your lively roundtable discussion

[July/August 2004] put a finer point on the blunt observation that architects have no stomach for politics.

It may be true that architects are generally unenthusiastic about the prospect of engaging their elected officials in the messy task of creating laws or in the odious process of fundraising. But, as Anne Tate points out, because of the nature of representational government, we cannot expect politicians to take risks or produce new ideas. It's up to the electorate — namely, us — to bring creative solutions to the process of policy-making. Good ideas make better public policy, which then leads to better instruments of public policy in the form of land-use regulations and zoning ordinances.

The panelists described their love for designing in the public realm and the thrill of using their skills as designers to synthesize conflicting forces and lead with the power of clear ideas. I suspect many of us share those feelings, but we're often working within regulations that are impediments to "the art of optimization." The way to truly optimize what we can do for our communities is to change the rules by influencing the policy-making process.

Michael R. Davis AIA
Bergmeyer Associates
Boston



Washington Hall, center stage for theatre and cultural events at Notre Dame. Built in 1881, this modern Gothic structure was named by Father Barron himself, Notre Dame's founder, in honor of his great hero, George Washington.

**You've got to be good
to go into Notre Dame and
leave with a victory.**

When the University of Notre Dame decided to replace the windows in two of the more historic buildings on its storied campus, all the major manufacturers wanted the job. But as they learned more about the size and scope of the project, the list began to dwindle. Since both buildings are on the National Register of Historic Places, Notre Dame wanted windows with wood interiors that matched the appearance and profile of the originals. To minimize maintenance,

The wood interiors of Marvin's windows are virtually identical to those installed a century ago. For the exterior aluminum cladding, an appropriately-named custom color was created: Irish Bronze.



MARVIN
Windows and Doors
Made for you.®

another demand was aluminum clad exteriors. Marvin Windows and Doors emerged victorious. And designed and built 310 windows for the project, not one of which was a standard size. Not only that, but the casings were factory applied and a custom color for the exterior cladding was developed to replicate the 100 year-old originals. If you have a challenging commercial project, contact the company that has a reputation for winning the tough ones.

In Connecticut:

Herrington's Showplace
Lakeville, CT • 860.435.2561

Sanford & Hawley, Inc.
Unionville, Manchester, CT • 800.433.7941

**The Marvin Showcase at
Branford Building Supplies**
Branford, CT • 203.488.2518

In Maine:

EBS Building Supplies
Marvin Windows and Doors Showcase
Ellsworth, ME • 800.244.7134

Hancock Windows Featuring Marvin Windows
Portland, ME • 207.874.0852

In Massachusetts:

A & A Windows, Inc.
Malden, MA • 781.322.9282

Cape Cod Lumber
Marvin Windows and Doors Showcase
Mansfield, Abington, MA • 800.698.8225

Chandler Architectural Products, Inc.
West Springfield, MA • 413.733.1111

Herrington's Showplace
West Springfield, MA • 413.439.0197

J.B. Sash & Door Co.
Marvin Windows and Doors Showcase
Chelsea, MA • 800.648.9339

Littleton Lumber
Littleton, MA • 800.698.4343

MacLeod & Moynihan Window & Door
Watertown, MA • 617.923.1480

Marvin Window and Door Showcase by GLC
Danvers, MA • 978.762.0007

Sanford & Hawley, Inc.
West Springfield, MA • 800.433.7941

Shepley Marvin Showcase
Hyannis, MA • 508.771.7227

In New Hampshire:

**Marvin Windows and Doors Showcase
by Millwork masters, Ltd.**
Keene, Nashua, NH • 800.352.3670

Oakes Brothers
Marvin Windows and Doors Showcase
West Lebanon, NH • 866.214.3131

R.P. Johnson & Son Marvin Showcase
Andover, NH • 800.526.0110

Selectwood
Marvin Windows and Doors Showcase
Portsmouth, NH • 800.922.5655

In New York:

Ed Herrington, Inc.
Hillsdale, NY • 800.453.1311

Harbrook Fine Windows & Doors
Albany, NY • 518.437.0016

In Rhode Island:

Humphrey's Marvin Window and Door Showcase
Middletown, RI • 800.423.4235

In Vermont:

Oakes Brothers
Marvin Windows and Doors Showcase
Bratford, VT • 800.455.5280

r.k. Miles Marvin Windows and Doors Showcase
Manchester Center, VT • 802.362.1952

Windows & Doors By Brownell
Marvin Windows and Doors Showcase
Williston, VT • 800.773.4803

Politics, for many of my architect colleagues, seems an unbecoming and thoroughly unprofessional process, fraught with compromise and tinged with the specter of “dirty” money. And in many cases, they’re right on target! However, as articulated by the excellent roundtable discussion [July/August 2004], politics can also be an evolutionary (even revolutionary) process that provides the forum for development of a richer, and more effective, built environment.

We on the AIA Massachusetts Legislative Affairs Committee have learned that architects need to be involved with the political process as it relates to our practice environment. Laws, regulations, and procedures controlling professional licensure, architect/engineer selection, construction procurement, and professional liability obviously have a crucial impact on our firms, as do the multitude of tax and business statutes.

Regardless of which market segment a design firm serves, our ability to serve clients in a professionally responsible manner, along with our capacity to practice profitably, is significantly impacted each year by the legislative and executive branches of government. Certainly, one element of this aspect of our profession’s political activism is defense — we must be vigilant against detrimental changes sponsored by other interest groups. However, many of the skills articulated in the roundtable make architects very effective facilitators for bringing about more global improvements to the practice environment. And in the process, we help others to understand more fully the value brought to the table by an architect.

D. Michael Hicks AIA
 Domenech Hicks & Krockmalnic
 Boston

I’m not sure it’s true that environmentalists need to vie with unions and clients for their place at the design table [“Building on the Art of the Possible,” July/August 2004]. This may be the case on design features that add cost to the project (or have a longer term payoff), but many environmental practices actually save money. My work at greenGoat

is done in one of those areas: materials and resources. Our pitch for recycling construction and demolition debris is an easy one: Landfill fees are averaging \$85 a ton, and recycling averages far less than that.

We have forged relationships with unions by offering training programs for their members. Training is a major union benefit, and the idea that unions are “anti-environmentalist” is an oversimplification. Unions exist to protect the job security of their members. And with the coming ban of certain building materials from Massachusetts landfills (proposed for Jan. 1, 2005), intelligent resource management is a lot more than just tree hugging.

Amy Bauman
 Director of Business Development
 greenGoat
 Somerville, Massachusetts

From what I see going on in Boston, smart growth is not smart growth [“Smart Talk on Smart Growth,” July/August 2004]. It’s all talk. All this density is doing is bringing in more people with more cars. Part of the reason that neighborhood shopping centers are disappearing and being replaced by fast-food places and restaurants is that more people have cars and can go to the malls to do their shopping for groceries and basics; they won’t shop unless they can find a parking space near the store (look at all the double parking). Smart growth is what the Boston of the past was, not the present. I used to be able to do most of my shopping without leaving my neighborhood. Not anymore.

Louise Baxter
 South Boston

We want to hear from you. Letters may be e-mailed to epadjen@architects.org or sent to *ArchitectureBoston*, 52 Broad St., Boston, MA 02109.

Letters may be edited for clarity and length, and must include your name, address, and daytime telephone number. Length should not exceed 300 words.

Editorial Board:

Wilson F. Pollock FAIA, Chair
 Phyllis Andersen
 Robert Brown IIDA, AIA
 Bill Clegg IIDA
 Leland Cott FAIA
 Charles Euchner
 John Fernandez
 Tom Keane
 Andrea Leers FAIA
 Timothy D. Love AIA
 Rachel Munn AIA
 Hubert Murray AIA
 Laura Solano
 Jeff Stein AIA
 Melvin Wesley
 Joan Wickersham
 J. Meejin Yoon

Editorial Staff

Elizabeth S. Padjen FAIA
 Editor
epadjen@architects.org

Nancy Jenner
 Managing Editor

Virginia Quinn
 Associate Editor

Pamela de Oliveira-Smith
 Marketing Manager

Mark Ruckman
 Editorial Assistant

Steve Rosenthal
 Peter Vanderwarker
 Contributing Photographers

Editorial Offices

The Boston Society of Architects
 52 Broad Street
 Boston, MA 02109
 Tel: 617.951.1433 x227
 Fax: 617.951.0845
www.architects.org

Publisher

The Boston Society of Architects/AIA

Brian Healy AIA
 President

George Metzger AIA
 Vice President

Jim Dunn CPA, Assoc. AIA
 Treasurer

Deborah Fennick AIA
 Secretary

ArchitectureBoston is custom-published bimonthly for the Boston Society of Architects by Pohly & Partners, Inc. © 2004 The Boston Society of Architects. All rights reserved.

Reproduction in whole or in part without express written permission is prohibited. The views expressed in *ArchitectureBoston* are not necessarily those of the editorial staff, the Boston Society of Architects, or Pohly & Partners, Inc.

ArchitectureBoston invites story ideas that connect architecture to social, cultural, political, and economic trends. Editorial guidelines are at: www.architectureboston.com. *ArchitectureBoston* assumes no liability for unsolicited materials.

Subscriptions

ArchitectureBoston is mailed at no charge to all members of the Boston Society of Architects and AIA/New York, and to all AIA members in New England. Subscription rate for all others is \$26 per year. For more information, call 617.951.1433 x228 or e-mail architectureboston@architects.org.

Reprints:

Jessica Nonnemacher
 Reprint Management Services
 800.494.9051 x157
jnonnemacher@reprintbuyer.com

Advertising Sales

Lise DaFonseca
 800.383.0888 x957
liseda@pohlypartners.com

Richard Vendola
 800.996.3863
rvendola@architects.org
 Brian Keefe
 800.996.3863
bkeefe@architects.org

Custom Publisher

Pohly & Partners, Inc.
 27 Melcher Street
 Boston, MA 02210
 Tel: 617.451.1700
 Fax: 617.338.7767
www.pohlypartners.com

Diana Pohly
 President

Stephani Finks,
 Jennifer Gormley
 Design

Katie Hirtle
 Marketing

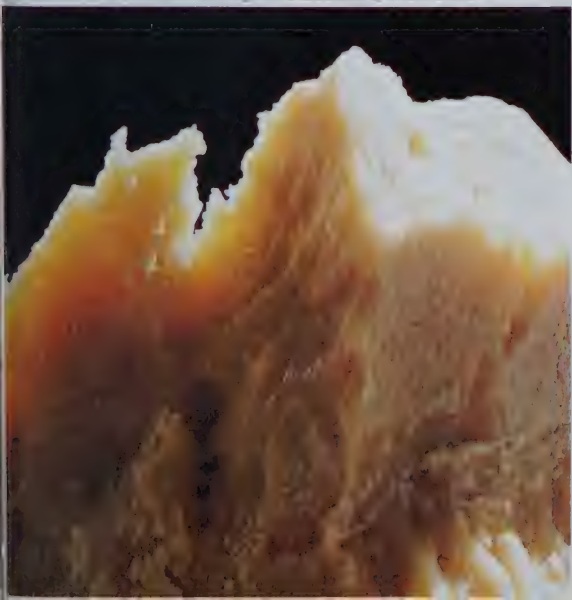
Liz O'Donnell
 Production
 Sarah Johnson
 Edit

Postmaster:

Send changes of address to *ArchitectureBoston*, 52 Broad Street, Boston, MA 02109. ISSN 1099-6346



a kitchen from The Arclinea Collection Designed and coordinated by Antonio Citterio



Arclinea. Living space.

Alive and personal. That's why your kitchen is unique. Arclinea can't imagine a kitchen without you. Without your cutting, chopping, boiling, baking. Without your passion for *la bonne cuisine*. Without the people that you care for gathered at your table. Every Arclinea project takes its cue from this concept, designing both functional and trend-setting kitchens that respect your kitchen rituals. Kitchens which identify with you and your experience.

Arclinea. Cutting-edge materials, innovative technology, award-winning ergonomics. Exquisite Italian design by the acclaimed architect Antonio Citterio. Italy's finest kitchens, which grace the world's most luxurious homes, are custom-designed to meet the requirements of even the most fastidious designer, and the most demanding chef.

Arclinea Boston
in Boston's Design District™
10 St. James Avenue
Boston, MA 02116
Tel: 617.357.9777
www.arclineaboston.com

Arclinea

**NO alarm system!
NO sprinklers!
NO firewalls!**

**It makes
NO SENSE!**



The New England Concrete Masonry Association (NECMA) supports building codes that require balanced design: a combination of detection, suppression, and firewalls for containment.

Building Codes CAN Require Balanced Design. Isn't it About Time to Get Serious About Fire Safety?



**NEW ENGLAND
CONCRETE
MASONRY
ASSOCIATION**

For more information about balanced fire design, visit www.necma.com/fire.htm



Ezra Stoller Architectural Photography

Williams College Museum of Art, Williamstown, Massachusetts
June 19 – December 19, 2004

Hearing the name **Ezra Stoller** conjures up heroic images of Modern architecture in high-contrast black and white, usually seen in remaindered and rather dull books of 1950s and early '60s architecture. How much more thrilling they are as large, high-quality prints. The Williams College Museum of Art has mounted a beautiful show of his work, the wonderful excuse being that Mr. Stoller has recently moved to Williamstown. Approximately 50 photographs represent six icons of Modern architecture: Rudolph's Yale School of Art and Architecture; Kahn's Salk Institute; Wright's Fallingwater and his Guggenheim Museum; Saarinen's TWA Terminal; and Mies' Seagram Building.

Ezra Stoller was an architect before he was a photographer, and perhaps this helped him understand and capture in a photograph what his clients had been

after. His compositional skill and high-contrast prints could find drama where often there was very little in the architecture itself. He helped create a public for Modern architecture and made it seem heroic. Philip Johnson claimed that "no Modern building was complete until it had been 'Stollerized.'" It is no wonder that architects clamored for his services, with Frank Lloyd Wright and Marcel Breuer even trying to get him to be their exclusive architectural photographer.

The organic buildings seem to work the very best as photographs. The complex spiraling curves of the Guggenheim are fluid and gorgeous; an exterior curve of the TWA terminal soars to a huge polarized sky. But I'm afraid not even the Stoller touch could make the Seagram Building amount to more than an intellectual idea.

Ann McCallum FAIA is a principal of Burr and McCallum Architects in Williamstown, Massachusetts.

Crane Beach Sandblast 2004

Ipswich, Massachusetts
August 7, 2004

Design and democracy transformed Crane Beach into an active election arena this summer. At the annual Sandblast competition, the candidates were sand sculptures, and people's-choice ballots were cast in big white buckets.

Masters squads, armed with stakes and yellow caution tape, descended on the beach to claim prime real estate. (Who were these masters? Sculptors who frequent the regional sandcastle circuit. Big timers — no joke — go international.) Property lines were marked and fortified with low ramparts. Inside, sculptures of SpongeBob and Disney's Ariel revealed that for the masters, Sandblast was not about creative representation, but the reproduction of popular icons.

Sixty-one teams, starring kids and companies, rallied a dynamic amateur scene. Plots were smaller, closer, with squirrelly paths as negotiable borders — a tight medieval village outside the masters' walls. Shipwrecks and invasive snakehead fish signaled vernacular and natural inspiration.

In the inevitable tidal onslaught, the masters relinquished SpongeBob to the ocean, while the amateurs repossessed their works with exuberant demolition.

And the people's choice? Mermaid Misfits, a free-spirit alternative to the masters' bootlegged Ariel.

Eleanor Pries is a graduate student at the University of Virginia and has worked as a planner at The Cecil Group in Boston.



Sarah Whiting and Ron Witte Conversations on Architecture

The Boston Society of Architects
July 8, 2004

Contemporary architects spend a lot of time concocting intellectual devices that they can use as tools to generate original design. These tools can be provocative, but how seriously should the architect take them? A winning proposal for a museum competition may be a lesson in sacrificing basic architectural responsibilities for the purity of a generative tool.

Sarah Whiting and Ron Witte, principals of WW in Somerville, Massachusetts, presented their design-in-progress for a new museum at San Jose State University at "Conversations on Architecture," a monthly discussion among architects about a current project.

For San Jose, WW's tool of choice was "ribbons." Using PowerPoint to explain their conceptual model, the designers presented four ribbons drawn across the

site, designated "Darwinian lines" because they suggested spaces that could evolve as the project became more specific.

The four ribbons were then worked over to generate the museum's floor plans. Big loops equal big spaces; little loops equal little spaces. Here is an auditorium, there is a lounge; here is a gallery space, there is a coat-check. The relationships between functions were determined by the coincidental overlap of stacked ribbons.

Discussion focused on whether the building would satisfy its responsibility to the campus environment. Some participants felt that the museum might be too monumental; many agreed that it needed more porosity to engage passersby. As the discussion turned to the legibility of their ideas, Whiting and Witte explained that

their inquiry was about "figuration," their buzzword suggesting the purging of references that might promote traditional ideas of legibility. When asked what they wanted to be legible, if anything, they paused. Witte finally offered, "The sequence of spaces could be one reading."

What happens when four arbitrary ribbons generate a plan? Absolutely anything. Any device can trigger a building's design; after all, one has to start somewhere. In the case of the San Jose Museum, the tool trumped urban or spatial investigations. Whiting and Witte, who teach at the Harvard Design School, argued that any deliberate civic act or geometry would dilute their generative tool. At the end of the discussion, Witte said, "This is not a store. It is not designed to draw one inside." But a big, public building on a neglected campus may need to do more than adhere rigidly to its creators' thesis.

Rachel Levitt is an architectural designer and researcher in Boston.

Excellence in Lighting Design



**Doreen Le May Madden of Lux
Lighting Design creates distinctive,
award winning, lighting environments.**

Her designs combine beauty and function to reflect the client's taste and personality.

She creates detailed plans specifying the selection and placement of both architectural and decorative lighting.

Artistically designed layers of light with custom designed lighting controls create the desired moods for each room.

For more information, please call us at: 617-484-6400 or visit our web site: www.luxld.com.

residential
commercial
institutional



385 Concord Ave. • Belmont, MA 02478
tel: 617-484-6400 • www.luxld.com

WIDECK®

Long-Span Roof and Floor
Deck Ceiling Systems



Super Wideck SWA

University Center, University of Tennessee at Chattanooga; Architect: TWH Architects Inc., Chattanooga, TN

EPIC
METALS CORPORATION

Eleven Talbot Avenue
Rankin PA 15104 USA
877-696-3742 (Toll-Free)
www.epicmetals.com

EPIC Metals' Super Wideck spans 35 feet between structural truss members at UTC's University Center. A gently sloping curve with a bold-beam appearance spans from the exterior canopy into the Center's gallery to create a strikingly seamless architectural focal point. The Center's interior is bathed in soft, indirect lighting that bounces off the brilliant white structural roof deck interior.

With structural capabilities that clear span up to 55 feet, acoustical properties to control interior noise levels, and the ability to conceal roofing system fasteners, there is an EPIC system to fit any educational project.

KOLBE
■ WINDOWS & DOORS ■

windows • doors • kitchens • stairs

Horner Millwork's

Architectural Services Group
offers:

Cad Support

CNC Technology

Products on CD Rom

Box Lunch Presentations

AIA/CEU's

*Cooper
stairworks*

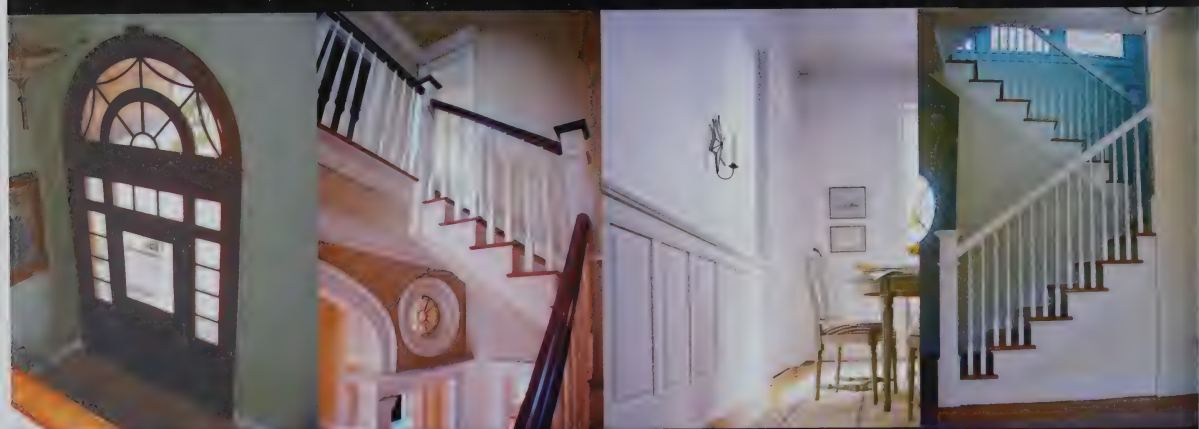
**New
England
Classic**

What better mills are working

*Custom
windows & doors*

**HORNER**

Serving architects and
builders since 1948.



massachusetts • rhode island • florida • georgia

www.hornermillwork.com

508-235-4265

A Day with an Intern Architect

The intern architect: Sara Gewurz, Payette Associates, Boston
B.Arch., Syracuse University, 2000

The project: A new geology building and natural history museum at Amherst College. Among other things, the museum will house the world's largest collection of dinosaur footprints. Sara joined the project team in late 2002, during schematic design. Now she is occupied full time with construction administration. The project broke ground in June 2004 and is scheduled to open in January 2006.

The office: Very quiet, on a hot day in mid-August. People are away on vacation, or out at meetings. A long room gridded with cubicles. Perched on top of the partitions: models of buildings. A couple of anemic-looking plants. An enormous box of Extra-Strength Tylenol.

The day:

8:58 Sara arrives to find a message from the contractor. To accommodate the new geology building, a nearby dormitory had to be altered. The building inspector is insisting on fire-rated glass for the dorm's new stairwell window, though the two existing windows are not made of fire-rated glass. What does the code say?

This is an urgent question, since students are moving in next week.

9:01 Discovers that the firm's internal network is down. No access to any electronic documents.

9:02 Discovers that the person who did the drawings of the new stairwell windows is out of the office at a meeting.

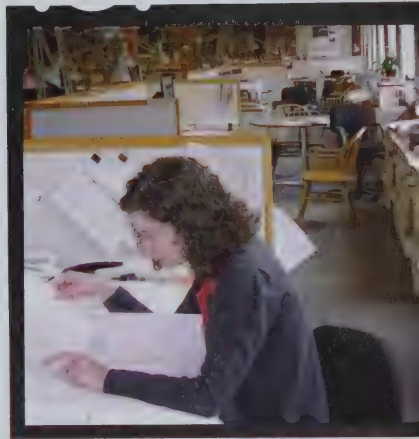
9:05 Takes the stairwell plans and elevations over to Payette's in-house building technologies guy. They discuss

materials and the fire-rating of adjacent pieces of wall. He points her to the relevant portion of the code, which she e-mails to the client.

9:50 The contractor calls regarding the fire-protection system. The valves need to be positioned closer to the floor. This means that an access panel currently placed in a ceiling would potentially deface a prominent wall in a monumental staircase. Sara will look into it and get back to him.

10:00 Calls museum consultant. Whose responsibility is it to specify voltage of the exhibit lighting? His plan says, "Engineer." There are numerous engineers involved with the project; Sara wants to know which one he means.

She hangs up the phone. "I think the hardest thing is to figure out exactly what needs to get done when."



10:13 The owner's project manager calls from Amherst. He and Sara have been sleuthing around campus for old slate chalkboards, because they're beautiful. Also cheaper than buying new ones. Yesterday, during Sara's site visit, they looked in the college president's basement, and found one. Now he's calling to tell Sara that more chalkboards have been discovered, enough for the entire building.

10:25 The architect in the next cubicle saunters in from taking the LEED exam. Sara asks how it went. He rolls his eyes but then, clearly remembering suddenly that Sara is taking it tomorrow, says, "It's not too bad."

10:45 Reviews supplier's samples of insulated spandrel panels for the windows, which are supposed to match the medium-gray curtain-wall system. These don't. Two are brown, two are silver. All are different thicknesses.

11:00 Calls the contractor about samples. "What are we looking at?"

11:13 The contractor calls back. He has spoken to the supplier about the problem with the spandrel panels. The

supplier doesn't understand the problem.

11:18 Debates whether to formally reject the samples, or simply ask for new ones. Decides to reject them, in order to create a clearer paper trail.

11:22 Calls hardware consultant to relay message that the client has opted for straight door handles, rather than the curved ones Sara had recommended, which would have necessitated stocking both right- and left-handed replacement handles.

11:24 Calls mechanical engineer to discuss the positioning of fire-protection system valves. Leaves a message.

12:00 Call from owner's project manager, who is reviewing museum documents. There's a wall that needs to support a heavy slab of fossilized dinosaur footprints, but the wall as currently designed won't support a heavy slab. Sara makes a note to change the wall.

12:05 Lunch. Meeting to discuss CANstruction, a pro-bono design competition using food cans, which are then donated to the homeless. Last year Payette built a Mini Cooper; it didn't win a prize but was successful with kids, who jumped on it until it collapsed.

"We need to do something cute this year," someone says fiercely. "Cute wins."

1:10 Calls mechanical engineer to discuss air diffusers for the labs. He has specified two different types of diffusers, to be used in different rooms. Sara: "Why?" For aesthetic reasons, she would prefer to keep the diffusers consistent throughout all the lab spaces. The engineer explains that the diffusers he is recommending are more efficient: the ones Sara liked let less air through, so twice as many would be required.

1:24 Begins reviewing and stamping shop drawings for conformance to contract documents.

1:50 Reviews and stamps short-circuit protection study.

2:10 Reviews and stamps lightning protection and grounding equipment report.

2:20 Reviews product data for concealed fireproofing, and begins to check the information against the project specifications and the fire-protection contractor's drawings.

2:37 Can't reconcile fireproofing data with the drawings and specs. Asks in-house building technologies guy how to judge whether or not proposed fireproofing is adequate. They pore over the drawings; he keeps asking Sara questions about the building, and she keeps asking him questions about the fire-code issues she hasn't encountered before. They talk for 40 minutes. She won't stamp these drawings yet — she decides to put them aside and review them again with the project architect in light

Five-star service.



Pella's exclusive reps ensure exact measurements, prompt quotes, on-time delivery — and a good night's sleep.

THE PELLA WINDOW AND DOOR STORE

45 FONDI ROAD • HAVERHILL, MA • 978-373-2500

COMMERCIAL DIVISION • 978-521-7100

www.pella.com



VIEWED TO BE THE BEST.

© 2003 PELLA CORPORATION

SEAL OUT AIR & MOISTURE WITH...

X-SEAL™
20% STRONGER THAN THE ORIGINAL!

NEW FEATURE!
BACKPLATE SEALS SHEATHING FROM AIR & MOISTURE INFILTRATION, IMPORTANT IN REDUCING POTENTIAL FOR MOLD INFESTATION



NEW X-SEAL™ TAPE
"PRESSURE SEALS" BETWEEN ANCHOR & SHEATHING FOR ADDED PROTECTION

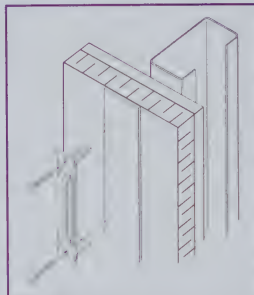
BUILT-IN "SCREW TRACK" ON PRONGED LEGS AIDS IN THE CORRECT ALIGNMENT OF SCREW INTO STUD, WHILE REDUCING FUTURE "ROCKING" OF SCREWS



CAPABLE OF WITHSTANDING A 100# LOAD IN BOTH TENSION AND COMPRESSION WITHOUT DEFORMING OR DEVELOPING PLAY IN EXCESS OF 0.05"

100% PROTECTION AGAINST SEPARATION OF WIRE TIE FROM ANCHOR (See ACI-530 -02 Sec. 6.2.2.5.5.3)

CAN BE INSTALLED ON LARGE 4' X 8' INSULATION BOARDS, REDUCING HORIZONTAL JOINT SEAMS BY TWO-THIRDS (FURTHER REDUCING POTENTIAL FOR AIR & MOISTURE INFILTRATION)



The X-SEAL™ Anchor meets or exceeds requirements of the Commonwealth of Massachusetts State Building Code for air leakage and water penetration. Contact H&B's technical department for test results.

The new X-SEAL™ Anchor is the next generation veneer anchor from H&B. The X-SEAL Anchor improves upon the original DW-10-X® by moving the horizontal pronged legs in from each end, enabling the backplate portion of the anchor to effectively seal the wallboard/insulation. This helps to maintain the integrity of the vapor barrier and prevents the ingress of air and moisture through the sheathing. The pronged legs bridge the sheathing and abut the steel stud, affording independent, positive anchorage.* Compression of the sheathing by positive loads is also prevented. The pronged legs are now also rib-

stiffened and oriented closer to each other than on the original DW-10-X, thus enhancing the compressive strength. Owners, architects and masons can be confident in the performance of an "X-SEALED" metal stud / veneer wall.

*Available Hot Dip Galvanized or Type 304 Stainless Steel in leg lengths to accommodate 1/2" - 3" sheathing.



HOHMANN & BARNARD, INC.

30 RASONS COURT HAUPPAUGE, NY 11788 (800) 645-0616 WWW.H-B.COM

of all she's just learned.

Out of the stack of highly technical submittals that she's reviewed this afternoon, what alerted her to slow down and subject the fireproofing to such relentless scrutiny? "Too many unanswered questions."

3:22 Reviews HVAC mechanical drawings. Checks that diffusers and access panels won't conflict with lighting. She's still bothered by the appearance of the new diffusers the engineer has recommended. She's still not crazy about the idea of using two different types of diffusers. And she's still debating whether or not it's worth insisting on her original choice, which would entail moving ductwork.

3:35 Calls mechanical engineer to ask more about the ramifications of changing back to her original diffuser concept. The engineer confirms what Sara has suspected: the big ramification has to do with money.

3:53 Calls the contractor's field engineer about the penthouse ductwork. She's noticed that two doors are obstructed by ducts and tells him she can move the doors. But she also wants to talk to him about a potential problem flagged by the engineer responsible for the ductwork layout: in certain places the ductwork is too low for maintenance people to have access to crucial systems. He doesn't seem concerned. She politely continues to badger him.

4:25 Talks with her colleague who just took the LEED test. She says, "Tonight I just plan to review the different agencies which have jurisdiction." Her colleague shakes his head, smiling faintly. "That's only about 200 different agencies," he says.

4:50 Starts thinking about going home, earlier than usual, to review for her test. Regrets a couple of things she meant to start looking at today, but

didn't get to: new sketches for the reading room — the users' committee of five geology professors has so far rejected every concept the designers have presented. And the problem of automatic sunshade blinds, discussed at the job meeting yesterday. If sensors in the museum signal the blinds to lower when the sunlight reaches a certain intensity, then what will trigger them to rise again?

Sara muses aloud about this problem for a few minutes. "Oh, well. Tomorrow."

5:05 She leaves the office, after a day probably not dissimilar from that of an air-traffic controller. Except that the plane she is guiding in will take another year and a half to land. ■

Joan Wickersham lives in Cambridge, Massachusetts. She is the author of *The Paper Anniversary* and is finishing a new book. This marks the debut of her new column, *The Lurker*.

Who Says You Can't Put All Your Eggs in One Basket?

- Plans & Specs Printing
- CAD Plotting
- Digital Internet Plan Room
- Large & Small Format Color Graphics
- Facility Management Solutions
- Engineering Plotters & Copiers
- Design Media & Supplies
- Survey Sales, Rentals, Repairs & Supplies
- Authorized AutoCAD® Reseller

GPS Delivery Vehicles - Same Day Service

800.835.0194 • www.makepeace.com • Boston • Hopkinton



Give Your Design Old World Character.

Many of today's homeowners are looking for traditional architecture that measures up to modern performance and convenience standards. With deeper, classic profiles, these grilles from Andersen give the appearance of true divided light without compromising energy-efficiency.

With Andersen® Divided Light you can get the look they want today and the windows they will appreciate for years to come.

Andersen® Divided Light Grilles complement any Architectural Style.



Visit your local Andersen Excellence Dealer today!

Cape Cod Lumber Company, Inc.
Abington • Mansfield, MA
800-698-8225
www.cclco.com

**National Lumber &
Kitchen Views at National Lumber**
Newton • Mansfield • Salem, MA
800-370-WOOD
www.national-lumber.com

Falmouth Lumber, Inc.
E. Falmouth, MA
508-548-6868
www.falmouthlumber.com

Ring's End Lumber
Darien, CT
800-390-1000
www.ringsend.com

**Mid-Cape Home Centers
Complete Home Concepts**
Hyannis, MA • 508-362-6308
www.midcapehomecenters.com
Corporate Affiliate Member of BSA

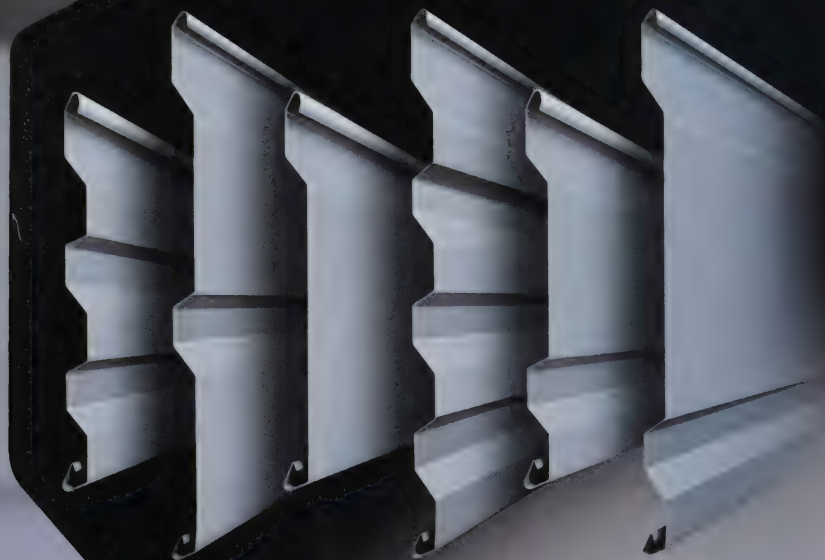
Shepley Wood Products, Inc.
Hyannis, MA
508-862-6200
www.shepleywood.com

LONG LIVE THE HOME™

Andersen®
WINDOWS • DOORS 

Introducing
CONCEPT SERIES®
concealed fastener exterior
metal wall panel system

ONE THEME SIX VARIATIONS INFINITE POSSIBILITIES



From one popular profile are created six new interchangeable panel variations that can be installed vertically or horizontally for infinite design possibilities.

You wanted variations in preformed metal walls and only CENTRIA's got the concept.

Concept Series – out of one, many.



CENTRIA

www.ConceptSeries.com

North America **1.888.216.9600**
International **1.412.299.8240**

HOT-DIP GALVANIZING LOOKING BETTER & BETTER



The American Galvanizers Association

awarded their prestigious EXCELLENCE IN HOT DIP GALVANIZING for the Calendar year 2003. Voigt & Schweitzer was again honored with being a part of 4 outstanding projects this year. A select group of Architects, Structural Engineers, and Designers from the Denver, Colorado area were selected to judge the awards. Hundreds of projects from all over North America had entered the annual event.

When quality and service is on the line, Voigt & Schweitzer Galvanizing always comes through as exhibited here...



The Eads Bridge • Saint Louis, Missouri
V&S wants to thank AISC member, The P.H. Drew Company of Indianapolis, Indiana for the faith and confidence they had in us in being part of this historic undertaking. We were glad to help and are proud that we did not let you or the city of Saint Louis down!

The restoration team, aiming to maintain the bridge's original design down to the last detail, rejected the use of contemporary railing designs. Instead, designers opted for an ornamental rail that provided longevity delivered by a two-coat paint system layered over hot-dip galvanizing. Voigt & Schweitzer consulted from the project's beginning, established a procedure for the entire coating process of several tons of steel: the fabricator was to use specific welding rod and techniques to provide quality welds; each railing panel was to be hand-sanded after galvanizing, marked with V&S "DuoroTag" and then shipped to Saint Louis.

The result of this four-year consultative process - in which V&S guided the design, fabrication, galvanizing, and painting process - is a bridge of ornamental quality faithful to its original design and deserving of its majestic place over the mighty Mississippi.



Recreation/Entertainment
Las Vegas Motor Speedway
Dale Earnhardt Terrace
Jack K. Emd Company
Mooresville, Indiana



Bridge/Highway
Chicago Transit Authority
"Douglas Blue Line"
V&S and 4 other AGA Members
shared this award



Bridge & Highway
Connecticut Department of
Transportation
Church Street Bridge Extension
AISC Member National Eastern
Steel Company
Plainville, Connecticut
V&S was honored with being part of
this project with another AGA
Member

V&S Columbus Galvanizing LLC
1000 Buckeye Park Road
Columbus, Ohio 43207
Phone (614) 443-4621
Fax (614) 443-6375

Voigt & Schweitzer Galvanizers, Inc.
12600 Arnold Street
Reedford, Michigan 48235
Phone (313) 535-2600
Fax (313) 535-0862

V&S Lebanon Galvanizing LLC
153 Azco Drive
Jonestown, Pennsylvania 17038
Phone (717) 661-7777
Fax (717) 865-7749

V&S Philadelphia Galvanizing LLC
2520 East Hager Street
Philadelphia, Pennsylvania 19125
Phone (215) 739-8911
Fax (215) 634-0791

V&S Pilot Galvanizing, Inc.
P.O. Box 610
Mantle Creek Road
Poca, West Virginia 25159
Phone (304) 735-2949
Fax (304) 735-2995

V&S Amboy Galvanizing LLC
1190 Amboy Avenue
Firth Amboy, New Jersey 08861
Phone (732) 442-7335
Fax (732) 442-0560

V&S Bristol Galvanizing LLC
14781 Industrial Park Road
Bristol, Virginia 24202
Phone (276) 466-5558
Fax (276) 466-0558

V&S Taunton Galvanizing, LLC
Myles Standish Industrial Park
305 John Hancock Road
Taunton, Massachusetts 02780
Phone (508) 828-9400
Fax (508) 828-1177

www.hotdipgalvanizing.com



Proud Member 15 Years

Voigt & Schweitzer, Inc. thanks the above steel fabricators for the trust they showed in allowing us to be part of the above projects. Award winning jobs, large or small jobs, we galvanize every project like it may be the next one recognized by our American Galvanizers Association.

designers without borders

Working out of the box and between the lines, a new design vanguard is taking its place in the spaces between disciplines

PARTICIPANTS

Gregory Beck AIA is the principal of Architecture + Experience Design in New York City. The founder of the Experience Architecture Forum at the Harvard Design School, he is also co-director of Urban Narratives, an environment and media research group at MIT. He is the former director of architecture for Sony New Technologies.

Phillip Bernstein FAIA is vice president of the Building Solutions Division at Autodesk in Manchester, New Hampshire, and is lecturer in professional practice at Yale University School of Architecture. He was previously an associate principal at Cesar Pelli & Associates. He is the 2005–2007 chair of the national AIA Documents Committee.

Jeffrey Inaba is a partner of HOLA in Los Angeles and New York City. A member of the design faculty at SCI-Arc, he is the program coordinator of the Project on the City at the Harvard Design School. He was previously a principal of AMO Inc., and is co-editor of *The Harvard Design School Guide to Shopping* and *The Great Leap Forward* (Taschen).

Mikyung Kim is the principal of Mikyoung Kim Design in Brookline, Massachusetts. A landscape architect and environmental artist, she is an associate professor at RISD. Her work appears in a monograph, *Mikyung Kim* (Grayson).

Elizabeth Padjen FAIA is the editor of *ArchitectureBoston*.

Elizabeth Padjen The blurring of boundaries and distinctions is one of the most significant cultural trends today. Fusion, convergence, merging, and morphing are all part of our intellectual, social, and creative lives.

The design world is hardly immune. You might argue that this is old news — designers at the Bauhaus and later in firms like The Architects Collaborative based their work on multidisciplinary collaboration. But the results were very different and the energy was focused in a very different way. Why is that? Is it the influence of technology and new media, or something else?

All of you are in varying ways thinking about these issues and finding your way in the world of design in the spaces between traditional disciplines. You represent a vanguard that is creating something brand new. Let's start by talking a bit about your work and your career paths.

Gregory Beck My interest is the ways narrative and media are creating new kinds of places. In the past, architects designed the building and someone else provided the content. I'm interested in doing both.



"Secrets of the Luxor Pyramid" theater attraction, Las Vegas.
Attraction architect: Gregory Beck AIA. Film director: Douglas
Trumbull. Hotel architect: Veldon Simpson.



I have a traditional architecture background, but found that I was frustrated with architecture as it was being traditionally practiced. I wanted my work to speak more directly and clearly, and to be more relevant. I felt that Modern architecture was failing us by being too abstract. So I went back to graduate school at MIT and worked in the Media Lab to try to figure out how the work going on there might inform new kinds of places. At that point I realized that narrative was starting to play a much larger role in place-making. It offers an incredible new opportunity for commercial and cultural places, places of entertainment, public and civic places. I designed special venue theaters for filmmaker Douglas Trumbull, and then joined Sony to build its first brand environments. Sony is a very interesting company. We tend to think of it in terms of electronics and industrial design. But it's a company of many brands — short stories. It really makes movies, publishes books. It's heavily invested in content, and it buys companies that do all these things. And it asked my team to make a place that represented all of this, that was intended to be the embodiment of all those brand values. That was when I realized that stories — from the aspirations of commercial brands to the narrative of cultural institutions — could inspire a new relationship with architecture.

Phillip Bernstein I was a practicing architect for about 20 years, spending most of my career at Cesar Pelli's office in New Haven, where I was the guy who was really interested in the process stuff: how do we get things done? So I focused my career in working on big, complicated projects. At the same

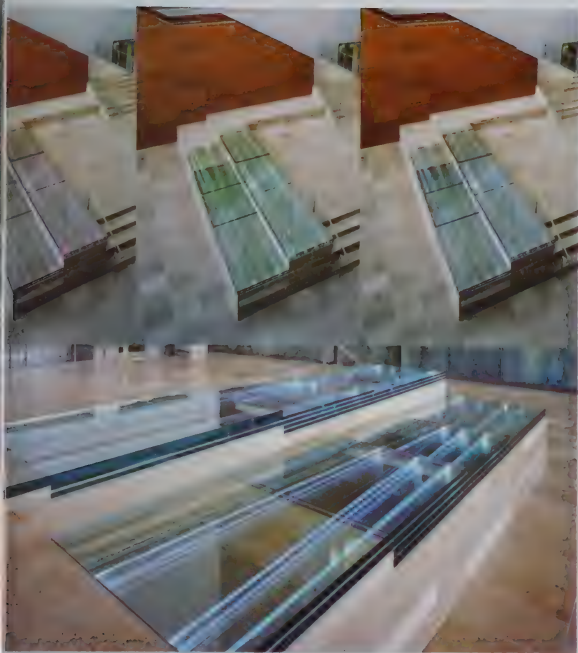
“My clients are really open to the idea of bringing in someone who is a hybrid, who can't be categorized. A lot of people, from public artists to architects and landscape architects, are crossing these boundaries in a natural, evolutionary way.”

— *Mikyoung Kim*

time, I've been teaching professional practice at Yale for 17 years. What I try to emphasize with my students is that there are direct relationships between the instruments of design, the act of design, and the process of design, which don't necessarily focus only on the making of the building.

Four years ago, I shifted over to lead the business unit inside Autodesk that makes the technology that most architects use. It became clear to me during that trajectory that technology was starting to take this increasingly larger role, not just in getting the work done, but also in establishing the relationship between the players.

In my group right now, instead of working on the next set of features in the next version of the software, we're trying to untangle the problem of how architects are related to the larger process of building. What does technology do to enable that? And how do you make those pieces interconnect?



Mikyong Kim I'm an environmental artist and a landscape architect. I took a very circuitous route to get to this point in my career. Until I was 22, I trained to be a concert pianist. But all along I had been interested in sculpture, and for varying reasons I shifted and that's where most of my background is. I also have a degree in landscape architecture. The blurring of disciplines is something I've been struggling with — the idea of inhabiting the boundaries between the fine arts and design, between academics and practice.

Jeffrey Inaba I'm a partner of a firm called HOLA, which is "hello" in Spanish; it's post-acronym — it doesn't stand for anything. HOLA is an ideas firm — we provide direction for our clients, based on research and creative ideas. A typical client would be a company that is rethinking its business focus or its cultural focus or the way that it presents itself to a particular audience. Besides providing strategic advice to clients, we also create ways to convey that strategy to a constituency. So it's very much an office that's production-oriented in the sense that we will develop the interface between our client and whoever the target audience may be. The interface might take the form of traditional architecture as in a retail space, but it might also be a book that describes a company's mission. It might be a planning document. It might be a video. We don't see ourselves as particularly avant-garde, in the sense that we provide essentially what architects have always provided. The initial idea of what a company ought to be doing is very much like programming a building, and the presentation of a client to its audience is very much like designing a building.

Opposite: "Navigations," strolling garden, Lucky Corporation, Seoul, Korea. Designer: Mikyoung Kim Design.

Left: "River of Light," Federal Courthouse Annex entry courtyard, Wheeling, West Virginia. Designer: Mikyoung Kim Design.

Elizabeth Padjen How did you get from your architecture degree to this point?

Jeffrey Inaba I'm trained as an architect and have been teaching for many years at Harvard and recently at SCI-Arc. I teach with Rem Koolhaas at Harvard, where we have an ongoing research group called the Project on the City, which looks at changes to the contemporary city. So a lot of my training is based in analysis. I was a partner of AMO, which is the think-tank consultancy of Rem's architectural firm, OMA. A lot of HOLA's approach to working with clients on creative projects has come from these experiences.

Elizabeth Padjen Here you are, all working in these untraditional ways within the field. Are you a solution in search of a problem? How do you find clients? How do you convince people they need you?

Jeffrey Inaba Within a company or an institution that's a potential client, there's often a marketing/creative strategy side and also a fiscal responsibility/accountability side. Frequently, the person on the marketing side sees a value in having somebody come in and help them think out a strategy for the future well-being of the company. The hard part is convincing the other side, the CFO, that it's worth it. But you can demonstrate that some preparatory thinking is always valuable for a company because it helps them save money in the long term in any project, whether it's defining the goals of a building project before selecting an architect, or thinking about the positioning of a company before hiring an ad agency to run a campaign.

Mikyong Kim I think the climate is changing, too. I've only been in practice for 11 years, but I've noticed in the last three years that my clients, from governmental agencies like the GSA to private institutions, are really open to the idea of bringing in someone who is a hybrid, who can't be categorized so clearly. There are a lot of people, from public artists to architects and landscape architects, who are crossing these boundaries in a natural, evolutionary way. I do some work in Asia, where even 10 years ago, things were much more fluid than they are here. People didn't say, "Are you the artist? Are you the landscape architect? If you're designing a façade, are you the architect?" They just said, "If you can create the entire environment, great." I think the different way in which they build projects there facilitated that. But at the same time in the US, people said, "Well, which one are you? We need to know." I find people ask me that less now — they're more interested in somebody who's willing to try to merge the disciplines. It has become a part of our culture.

You see this sort of blurring everywhere now. I grew up in Connecticut, where I was one of the few minorities in my school.

When I was in second grade, I brought a bento box to school, which held a Korean version of sushi called kimbop. My teacher and all the kids said, “Oh my God, you eat seaweed?” They couldn’t believe it. It was a different world, and that was only 30 years ago. Now concepts related to blurring, merging, hybrids, collaboration, and integration infuse even the food we eat.

The word “collaboration” actually has two very different definitions. One is the one we are all using, which is working jointly together; and the other is used in war: If you’re a collaborator, you’re a traitor and you’ve betrayed your country. I think true collaboration involves some of both. Maybe what differentiates the way in which collaboration was used 30 years ago from the way it’s used now is that there is a kind of tension. I think that’s a good thing; it keeps us on our toes.

Jeffrey Inaba I agree with Mikyoung that collaboration and interdisciplinarity come out of the historical moment that we’re in. A lot of the success of AMO as a practice was that it emerged along with the new economy. We were really fortunate to be able to work with clients who wanted to figure out how to situate themselves during a period of incredibly dynamic economic conditions. If you look at AMO clients during that time, you’ll find that their mission statements were all very similar: global domination in whatever industry or market they were in.

Now that we’re in a “post-new-economy” period, the words that describe what we do are changing. And HOLA in many ways is a manifestation of that. It is targeted not to the tier of companies that are interested in extending their global domination in a downward market, but to younger companies that are thinking about ways in which they can remain relatively lean but still have influence and relevance.

Elizabeth Padjen It seems to me that there is another factor, which is the media-driven, graphics-driven shift in the popular culture.

“In many ways, the disintegration of old processes and old structures has to happen before things re-form into new, clear approaches.”

— *Phillip Bernstein FAIA*

Phillip Bernstein Nicholas Negroponte — the founder of the MIT Media Lab — talks about the phases of technology adoption. In the initial phase, you use the technology to replicate the ways you’ve always done things — so for architects, it’s the replacement of hand drafting. Then there’s the intermediate step of integration, where the relationship gets changed. And then ultimately the technology enables a way of approaching the problem that’s fundamentally different.

Technology is an underlayment that creates a degree of

fluidity that didn’t exist before. And that fluidity combines with some other external factors that have to do with widespread dissatisfaction with the way current processes work. The reason your clients today say, “We don’t care what your role is” is that they are desperate for a good idea; they don’t care about the source. In many ways, the disintegration of old processes and old structures has to happen before things re-form into new, clear approaches.

Mikyoung Kim Technology is also an enabler for this kind of collaborative dialogue. When you can send a drawing back and forth so quickly between all the different parties, it allows a dialogue through the drawing that didn’t happen with hand drawings.

Phillip Bernstein And with certain kinds of technologies, you don’t just send a drawing any more. You can send insight. It’s not like a better fax machine — it’s something more. You can transmit intent and relationships and other kinds of metadata that create a whole different dynamic around the design process. What we haven’t yet developed are clear business processes that respond to what this means. For example, the owner says, “Why don’t you just do this and send this thing over to this other guy?” and the architect says, “Well, I didn’t get paid to make the data. I’m not going to take the risk of sending the data over there.”

Jeffrey Inaba It strikes me that “metadata” and “data” seem now to be the same thing, in the sense that meta-information, like intention or insight, is as much a part of the scope of architectural work as, say, dimensions on a drawing. We are responsible for having both the intention and insight in hand, as well as very specific descriptive bits of information.

Phillip Bernstein There’s still a useful distinction between “data” and “metadata.” Data is the information that’s transacted as part of traditional processes. You send me a drawing; I send you data that indicates the boundary of your landscape work. But the metadata is the stuff that, at least in traditional transactions, rides on top — non-graphic stuff like area calculations, quantities, or key relationships between components. It’s now possible to communicate both kinds of information. But unfortunately, there are no well-understood protocols for how to do all this.

Gregory Beck We’re just beginning to think of architecture in these terms. I still labor under the fantasy that my practice could in some way imitate a small portion of what Charles Eames used to do — he was a guy who could design a house one day and a film the next. But no clients are ever going to call me to make a film, as much as I’d like to. I’m working on a project now where I’m not making the film but I’m hiring the filmmaker — so I’m producing a project with a film in it. It’s a question of making the work that I want to do. I’m less optimistic about clients perceiving me as being as multidisciplinary as I feel.

Mikyoung Kim When our firm was starting out, we told people we’re artists. We didn’t want to confuse them with,

"Inside CNN" retail and studio four theater, Time Warner Center, New York City. Architects: Gregory Beck AIA and Eric Regh AIA. Building architect: SOM.



“What we’ve come to understand is that to really make a place, it has to have a story. And so how that place tells its story is part and parcel of how we recognize its importance.”

— *Gregory Beck AIA*

“Look, we can do all these different things.” We did small projects, projects that we could call art, or landscape architecture, or urban design. And then one client about four years ago let us do a project that covered two disciplines at once, and last year we found somebody who let us do all three together. But it’s taken a long time. We had to kind of sneak in. In one project we came in as the artist and designed a landscape for them around an art piece as a sort of freebie.

Gregory Beck I also find that if I can contribute to the content of a place, then I’m becoming more of a collaborator in the execution of a whole experience. For me, the goal is to offer that larger sense of being a part of the client’s business and not to step aside when it comes time to actually give a sense of narrative to a place.

Mikyoung Kim What do you mean by “giving narrative” to a place?

Gregory Beck Narrative for me is like storytelling. What we’ve come to understand is that to really make a place, it has to have a story. And so how that place tells its story is part and parcel of how we recognize its importance. What makes a place? What makes it special? Why do people go there? So our work tries to bring back some of those stories.

Jeffrey Inaba Thirty years ago, architects were really fluent in the language of place-making, but it seems like a lot of that ground

has been ceded by architects to other disciplines that use the lingo of developers to describe what might make a place unique.

We need to be more effective in the development marketplace as well as the marketplace of ideas. Sometimes using the terminology of design is really good for clients who see themselves as being informed or enlightened, but what architects ought to be focusing on is making sure that they’re communicating to a much more mainstream audience.

A good example is the World Trade Center competition. The video that Imaginary Forces did for the United Architects scheme [see www.imaginaryforces.com] was an incredibly effective vehicle for creating an appreciation for architecture. And the fact that the design team itself went to Imaginary Forces, rather than relying upon their own capabilities to model three-dimensionally and animate their project, is important. The virtue wasn’t in the fact that it was an interdisciplinary effort. What was more important was that there was a very clear architectural goal and that the architects tried to communicate that message to the widest audience in the most effective way.

Gregory Beck Language is an issue. For example, we call the sort of work I do “experience design” or “experience architecture,” but it’s really an invented term. I find that a lot of web designers are now using “experience design” as if it were their own idea. So we’re arguing over the word “experience” and whose right it is to create experiences.

Elizabeth Padjen And of course, once you create a name for something, all of a sudden it’s a commodity and it gets transformed in the marketplace. You’ve created a market for it simply by finding a word that people accept and use.

Jeffrey Inaba That’s the thing. “Place-branding” seems to be an activity that the profession has to reckon with, because this is a term that has been adopted by developers, by ad agencies, by people who are not in the architectural profession, to describe and perform what is essentially an architectural service. How did it happen that somehow architects weren’t seen as the best people to do that?

Gregory Beck That's a good point. I don't compete with architects. I compete with a whole new breed of environmental designers who are not concerned with the sanctity of architecture. But the people who really are the best equipped to create experiences — architects — aren't even in this game. They've been slow to come to the game, and it's increasingly marginalizing them.

Mikyoung Kim At the same time, creating these kinds of places — places that have meaning — is a real challenge because our audiences are so varied and are constantly shifting. We can't pinpoint them. What's more, there's very little that we as a society in America agree upon. Our firm worked on a Jewish community center and synagogue where the audience clearly had a shared identity. Making a place for them was much easier because they brought to the table rituals that we could incorporate into our work.

The issue gets even more complicated when you're dealing with landscape. In landscape design, a place is not just a product or a deliverable, but it's really about time. You can deliver it in June 2004, but when is it done? It evolves and changes. And because of this, we've found that one of the most important things we can do is to collaborate with the client and the audience. It's another example of the blurring of the boundaries. The more we can engage them or incorporate their daily rituals into the work that we do, then paradoxically, the more control we have over the project. If you don't engage in this sort of collaboration, you will come back to your project 10 years later and find it's completely transformed by very small changes that accumulate over time.

Elizabeth Padjen It's a very good point — we're beginning to adopt a much broader, more fluid sense of time. And that brings up Phil's earlier observation that we haven't yet developed business practices that reflect these changes. One example might be the traditional project phases in construction administration. Each was well defined and you knew when the project was done. The reality, as Mikyoung says, is that the project always lives on. Once you start to think more broadly about what the timing of a project truly is, extending from the very early pre-planning stages that Jeff has talked about to long-term ownership that might extend through several generations of owners, you develop a very different sense of the entire process.

Phillip Bernstein What worries me, now that I spend my days looking at how the profession thinks about itself and how that's mediated by tools, is that we're so slow to react. And the broad middle of the profession is very reactive. I worry that things are going to evolve in a way that makes us more marginalized than we are now. A large majority of practitioners are not even aware of a lot of the great ideas that we're talking about around this table. And there are lots of other people out there who are very interested in all these issues.

I'll give you a really mundane example. One of the least



technologically enabled parts of the entire process is construction. It could be hugely well-served by technological infrastructure that architects could deliver, but there are millions of reasons why people don't want to do it: "I don't get paid for that, it doesn't help me, the insurance company won't let me, I can't find any AIA document that helps me do this." The list is as long as my arm. But meanwhile, there are other kinds of enlightened players out there saying, "Oh, gosh, I'll do this." It reminds me of the '80s when architects said, "I don't want to do this, it's too risky, I don't get paid for it," so a whole series of other players stepped up to take these responsibilities.

Mikyoung Kim Are you saying that, if we can overcome all of the legal issues, technology could actually facilitate greater dialogue, or engagement, during the construction phase?

Phillip Bernstein At every level of the design process. If you can destroy the traditional direction of osmosis, which is that information is only supposed to go in one direction, then you can get to some much more interesting ways of doing things. And, frankly, much more efficient ways of doing things.

Mikyong Kim The projects that we have the most direct control over — when the structure of the process allows a back-and-forth dialogue — tend to be smaller projects. And in those projects, we always feel that we're actually becoming more traditional, more like craftsmen, because of the nature of the participation. But you're saying that using technology more effectively would allow us to do the same thing more efficiently.

Phillip Bernstein I think so. More information flowing in more directions creates blurrier boundaries, which ultimately makes for a better result. But it's not a free-for-all. One of the issues the architectural profession is going to have to confront is, who sits in the middle of this process? Let's say everybody wants to collaborate. At some point, someone has to manage the process. Who is in the middle of that process? My students are constantly making analogies to the old "master builder" paradigm, which I think is long gone. We're never going back; the world's just too complicated. But the replacement of the master builder is going to have to be somebody who orchestrates the process and all the information that technology creates. And who's going to do that? If it's not architects, I think there's a serious problem.

Elizabeth Padjen I think the metaphor that has emerged is exactly that: the orchestrator, the conductor — the person with the vision who brings together all these various artists and collaborators. Even though I think most architects have

probably bought into that model, I sense that it's flawed, too. In many respects, it's as romantic a model as the master builder. The kinds of relationships between the participants that we've been talking about are much squishier.

Mikyong Kim In an orchestra, there is a maestro who tells everybody what to do. We've been talking about relationships that are more like a quartet or an ensemble than an orchestra. To continue the music metaphor — more of a polyphonic dialogue. One person speaks and someone else responds.

Gregory Beck Maybe we need to view the designer as a translator, not as an author. It's a question of communication. My clients are teaching me a new set of values — experience-design values. Most of the environments I've been working on aren't intended to last more than two or three years, if that, and so skills related to creating the classic object in the landscape are not needed at all. The work doesn't have to be classic and timeless to be valuable. It's of the now. That's good.

Elizabeth Padjen Sometimes these skills aren't actually learned in school but are things we absorb through the culture that affect the ways we both perceive and create things. Like graphic novels, for example. And video games. The new edition of *Doom 3* is apparently extraordinary. If the market for video games is adolescents and young adults, *Doom* is creating a

TRY THIS AT HOME

Caesarstone
THE ORIGINAL QUARTZ SURFACE

MARBLE AND GRANITE, INC.
270 University Ave., Westwood, MA 02090
Tel: 781 407 9560; Fax: 781 407 9580
www.marbleandgranite.com

Caesarstone knows more about quartz surfaces than anyone else, because we invented them. For more information, please call us today.



The Massachusetts Institute of Technology Van Vliet Laboratory Renovations

RICHARD WHITE SONS, INC.
70 ROWE STREET, AUBURNDALE, MA 02466 • T 617 332-0500 • WWW.RWSONS.COM

Architect: Imai Keller Moore Architects

Photography: Warren Patterson

“Architects need to be more effective in the development marketplace as well as the marketplace of ideas.”

— Jeffrey Inaba

generation that’s going to have a certain kind of technical and graphic expectation. How does that translate into what we do and how we communicate? When your client is someone who’s used to a media environment as sophisticated as *Doom*, and you present plans, sections, elevations, or the anemic little walk-through animations that some architects are using, you have a real disconnect. And a loss of credibility.

Phillip Bernstein Boeing and McDonnell-Douglas redesigned the dashboards of fighter jets using heads-up displays and all kinds of other game-based features, because the generation of people who are flying them grew up with video games. They have different hand-eye visual sensibilities.

Doom is a great visualization engine. A couple of years ago we actually built a model of the Villa Savoy in the *Doom* engine — but we couldn’t figure out how to turn off the gun. The generation of clients who are training in front of *Doom* today will expect full-motion, 3D, holographic, interactive presentations.

They’re going to want to be able to walk around and open a window digitally, and you’re not going to be able to do that with a traditional set of orthographically projected documents.

Jeffrey Inaba I spoke earlier about Imaginary Forces’ video presentation of the United Architects WTC scheme. It was able to generate appreciation for the building on an emotional level. But the amazing thing to me was my sense that you could probably place any of the WTC schemes into that video and it would be just as powerful and effective. As a visualization tool, the video was a better presentation of the role a building could have in an urban environment than the building design itself. Things like gaming are really key in the sense that they’re already a part of the visual language. But these techniques don’t themselves blur disciplinary boundaries, because they’re used with the ambition of creating a greater appreciation for architecture’s influence.

Phillip Bernstein Practicing architecture is itself a broad design problem. We can no longer define design as either an aesthetic act or a narrowly scripted set of design opportunities and claim that everything else is not design. Our design skills apply to all of this stuff. If you decide that design occupies only one little narrow band, and everything else is the “not fun” part, not only are your buildings going to be bad, but you’re going to be miserable. And broke. ■

SILVERSCAPE

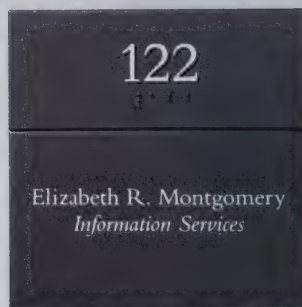
SILVERSCAPE offers a significant level of expertise in developing integrated marketing programs for the architecture, engineering and construction industry.

WWW.SILVERSCAPE.COM

75 BROAD STREET BOSTON MASSACHUSETTS 617.338.8922

Alden Lab
Web Design, Development & Hosting
Print Communication
Direct Marketing
Interactive Design
Video Production
Photography
Graphic Design
Web Analytics
Social Media
Mobile Applications
E-commerce
SEO/SEM
CRM Integration
Data Mining
Business Intelligence
Project Management
Quality Assurance
User Experience
Accessibility
Localization
Internationalization
Performance Optimization
Security
Compliance
Disaster Recovery
Business Continuity
IT Support
Managed Services
Cloud Migration
Data Backup
Network Monitoring
Vulnerability Assessment
Penetration Testing
Incident Response
Forensic Analysis
Legal eDiscovery
Regulatory Reporting
Compliance Audits
Risk Assessment
Policy Development
Training & Awareness
Security Awareness

WEB DESIGN, DEVELOPMENT & HOSTING | PRINT COMMUNICATION | DIRECT MARKETING



Signs, not art.

The Alumigraph Interior Sign System offers an alternative to over-designed sign products. The system of standard components is restrained, carefully-detailed, and versatile.

Alumigraph™

866 388-2542
www.alumigraph.com



A Projector For Every Room

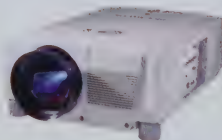
Christie offers display solutions for every application and budget. Our wide variety of display technologies includes digital cinema, DLP™ and LCD projectors, rear screen projection modules and cubes, wall display controllers, plasma displays and more.

HB Communications has your Christie products. From production studios to meeting rooms and stadiums, HB can fulfill your needs. For the past 57 years, HB has been the Northeast's leading provider of Audio Video products, support and integration. As an authorized dealer and service center for 350 manufacturers, HB has a reputation for unparalleled support and service.

Discover the difference.

Call HB Communications and we will help you find the right display solution for your next room.

Toll free 877-HBforAV (877.423.6728)



HB COMMUNICATIONS
INC.

www.hbcommunications.com
toll free phone: 877.423.6728

CHRISTIE

Project. Present. Perform.

Copyright 2003 Christie Digital Systems, Inc. All rights reserved.
All brand names and product names are trademarks, registered trademarks or tradenames of their respective holders.

www.christiedigital.com

timeaftertime

Robert Polidori's Havana

Suppose that time is not a quantity but a quality, like the luminescence of the night above the trees just when a rising moon has touched the treeline. Time exists, but it cannot be measured....

— Alan Lightman, *Einstein's Dreams*

For all our talk of living 24/7, for all our smug prowess at multi-tasking, most of us have a remarkably unimagined view of time. Time, we insist with Caesarean single-mindedness, is divided in three parts: past, present, and future. Our datebooks and Outlook calendars prove it. As do, unfortunately, our buildings.

Under the banner of context, we disenfranchise the new. Under the banner of preservation, we have corralled our historic buildings into ghettos. Here it is OK to build something new; there it is not. And conversely, an historic structure whose builders lacked the foresight to choose a site within a future historic district is almost certain to be lost to the natural forces of market pressures and rising property values. We force decisions between new and old every day, a Sophie's choice that ultimately impoverishes our environments and our lives.

In the age of Botox, there is no place for patina. And so property owners and their builders busily scrub away any hint of time. We are becoming germ-phobes, disgusted by the notion that other feet have walked our floors, other hands have touched our doors, other lives have inhabited our spaces.

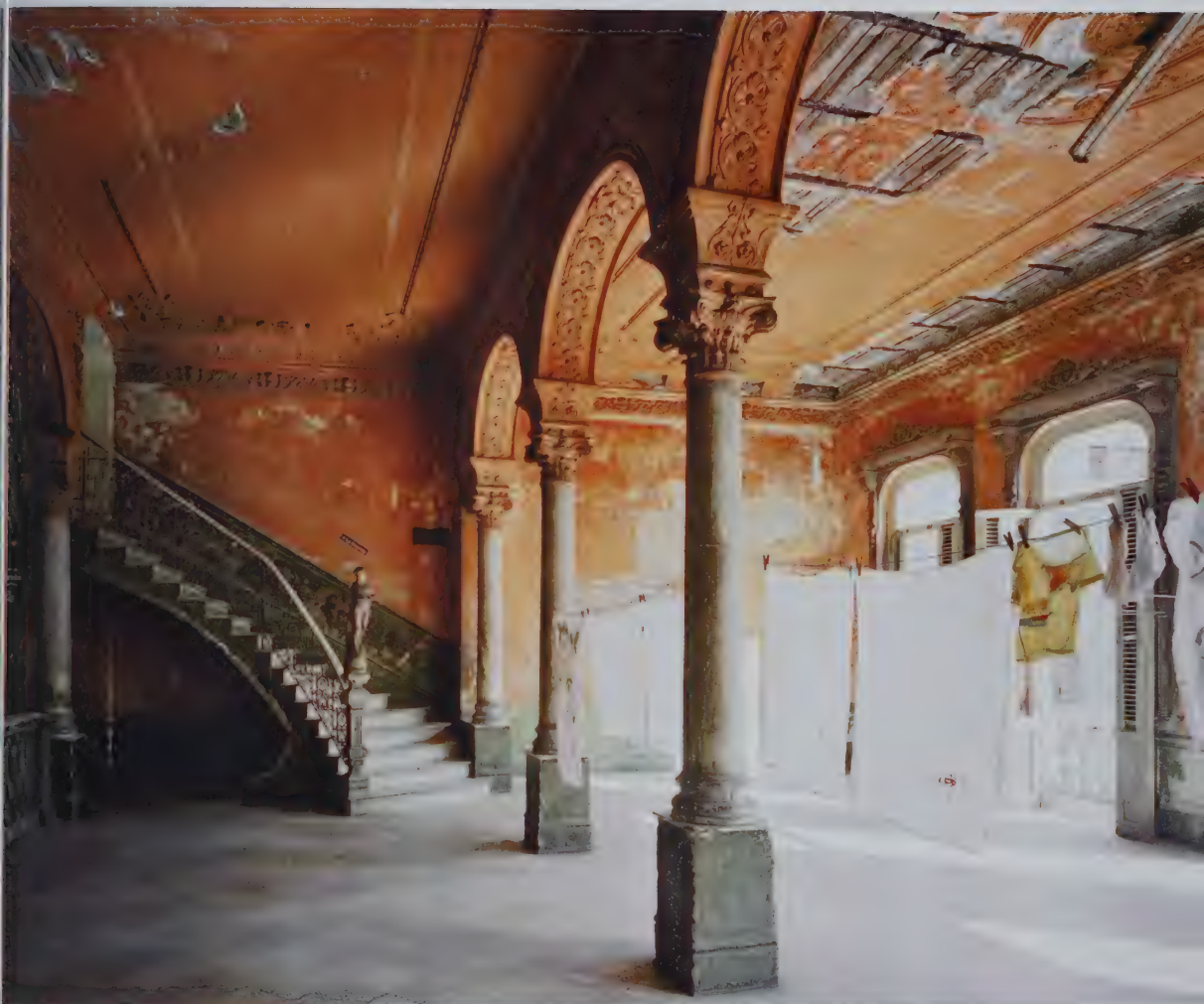
How have we acquired this uneasiness with our past, this distrust of the future? As we rush about our daily lives, perhaps we've lost our patience with anything but the demands of the present — evolution and accretion just take too much time. But this narrowing understanding of time means that

we've made history too precious for our everyday lives.

The photographs that follow are anything but precious; the artist who made them is anything but a sentimentalist. Taken over a period of four years by the acclaimed photographer Robert Polidori, these images capture the story of a remarkable city and an extraordinarily rich culture that once embraced Modernism with the same passion with which it revered the treasures of its past. Much of Havana's architecture has been frozen in time by political and economic circumstances. The appeal of these images, however, is not that they capture an environment that is frozen, but that they reveal one that is fluid. Time flows through and around these buildings, leaving evidence of life deposited in layers that sometimes literally peel away.

Polidori is not interested in Romantic odes to the beauty of decay. Real people occupy these spaces. They go to work, visit friends, go to movies. We are drawn to these images by their color, their detail, their composition. What holds us is a reminder of what we ourselves are losing: When our buildings no longer tell time, they no longer tell stories. ■

Elizabeth Padjen FAIA is the editor of *ArchitectureBoston* and is the consulting curator of architecture and design at the Peabody Essex Museum in Salem, Massachusetts. She curated the exhibition *Havana: Photographs by Robert Polidori*, which is on view through January 9, 2005.



Downstairs from the paladar La Guarida, Concordia 418 (between Gervasio and Escobar).
Centro Habana, 1997

All images © Robert Polidori – Pace/MacGill Gallery



Building facades on the Malecon, 2000

(opposite) Edificio Solimar. Soledad #205, Centro Habana



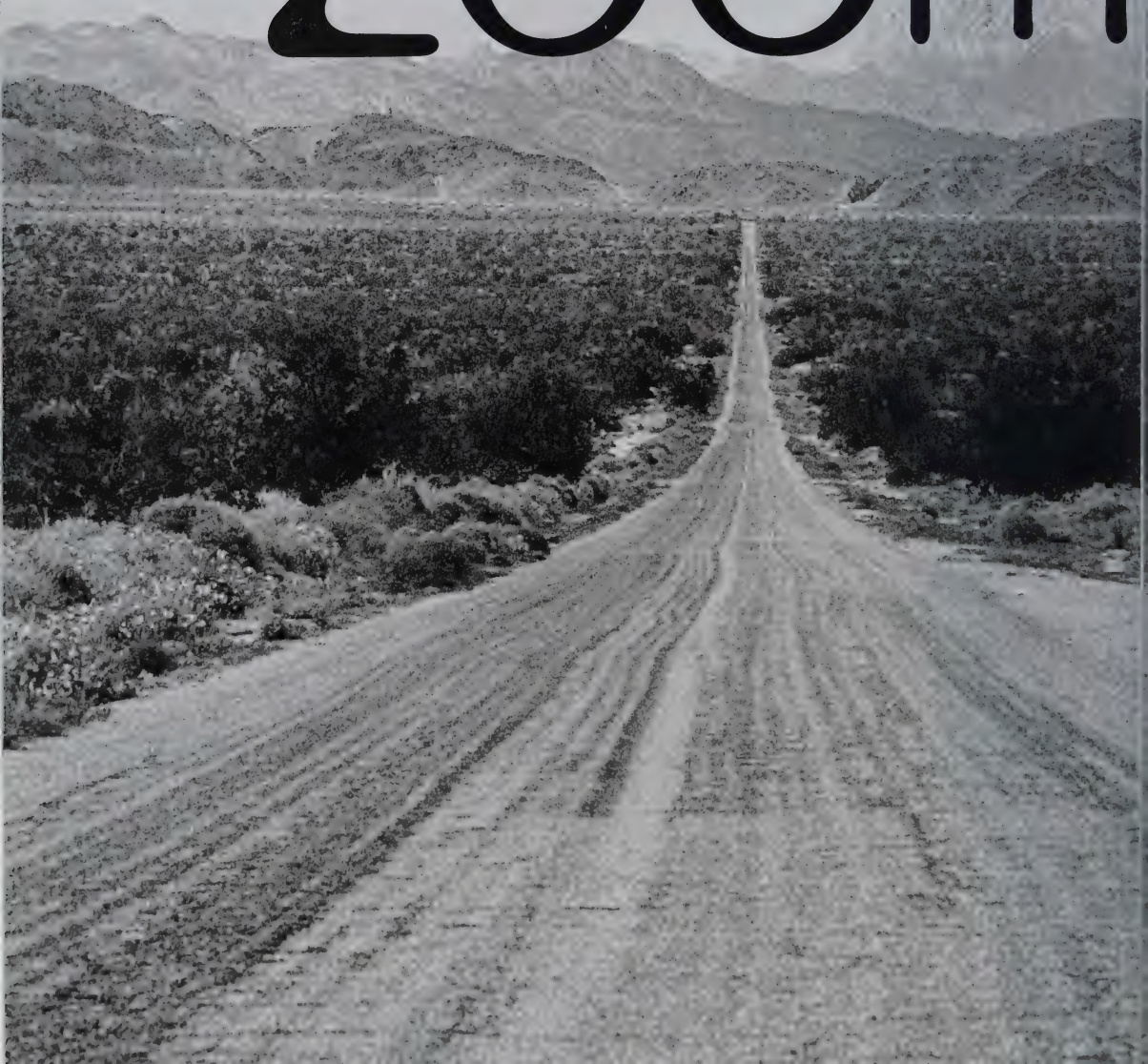


Señora Luisa Faxas residence, 2 #318 (at the corner of Avenida 5ta.), Miramar, 1997



Avenida San Lázaro (from the Paseo del Prado), Centro Habana, 2000

Navigating the
zoom



BY MITCHELL SCHWARZER

Scape

Architecture in the Eye of Terrificity

On a sweltering day last June, I found myself in the front seat of a taxi swerving through Shanghai. Sitting in front was a mixed blessing. It allowed me to stare out the windshield but also subjected my senses to the terrifying slalom stunts of the

driver and the cacophony of his radio, a medley of vaguely familiar tunes

cast with indecipherable strings of words. The cityscape rushing too close to the side window was also hard to decipher. Chinese expressways cut to the bone of the city, erected on piles just feet from building walls and balconies. For long intervals, I found myself gazing at grayish sweeps of concrete, quivering glass, fluttering laundry, and narrow view-corridors that vanished before I could recognize anything. At other times, stretches of cityscape opened up by the roadside and I was treated to a medley of buildings as familiar and alienating as the tunes on the radio. The super-sized towers, hundreds of which scraped hundreds of feet into the sky, sported distinctive tops — domes, globes, pyramids, steps,

cantilevers, and other sliced and tortured geometries.

What I saw from the expressway couldn't be witnessed strolling at ground level. There wouldn't be enough space to make out the succession of bombastic forms. Nor would there be enough speed to take in the vast dimensions of the city. From the automobile, the Chinese city didn't have a skyline, a set of buildings stringing a line above the horizon for a fixed observer. Rather, I was witnessing a sky-surround, the phenomenon of an observer sprinting through a forest of relentlessly exclaiming towers. It felt like the urban equivalent of cyberspace — perception showered by a liberated architecture.

That same night, I turned on the cable television in my hotel room and clicked around till I saw the familiar grains of an old American movie, *A Patch of Blue*, starring Sidney

lulled by the fullness of the mise-en-scene. I made out things I've never seen and most likely could never see apart from this film — the signs for the Westlake Outlet Center, marquees for the Lake and Alvarado theaters, and businesses which once lined the edges of MacArthur Park, west of downtown L.A., that have long since changed. The neighborhood has transformed. Cities have transformed. But on the screen, one can watch past cityscapes over and over again, edited into mythical places that blur geography and turn architecture into a romantic travelogue. Film creates an architecture that finds its form in movement and its site in volatile ensembles of space and time.

Looking back, the taxi ride and film were the two striking events I remember from that day. In some ways, they have nothing to do with each other. One concerned my own



Not only bricks and steel
construct architecture
and cities. Photographs
projected on a screen
and sights witnessed
from an automobile
also construct a built
environment.

Poitier, Elizabeth Hartman, and Shelley Winters. Made in 1965 at the height of the civil rights movement, it's the story of an abused and blind white girl who falls in love with a black man. The film is set in an East Coast city in the years after the glamour of urban life had worn off; the opening two shots show a view of a downtown — perhaps Boston — ruled by a new expressway and a set of tired brick rowhouses. The bulk of the film alternates between a dingy apartment and a lush urban park, surrounded by streetscapes sporting '60s signs, cars, and hairstyles. On the 17th floor of the Hua Ting Hotel in China, I was transported back in time to a city whose appearance resembled the New York of my childhood, or at least, I now realize, my memories of it conditioned by the intervening years of watching movies.

I soon noticed, however, that this city of the screen was strangely composed. Early on, when the blind girl is escorted to the park by her grandfather, I glimpsed the fronds of a palm tree and the low-rise stucco retail buildings of a Western city. The role of Boston was apparently acted by Los Angeles, and yet, under the influence of the Jerry Goldsmith score, I was

experience in the moment within a teeming and unfamiliar metropolis. The other showed me an uncannily familiar cityscape, recorded in black and white. Yet there was and is something similar to both experiences. In each, a specific technology — first, the automobile, then, film — influenced the way I saw a city and what I saw. Each skewered what we normally assume to be the continuity of urban experience, slicing the city into long panning shots and rapid visual cuts, a string of fleeting moments packed with astounding power.

In my book *Zoomscape: Architecture in Motion and Media*, I set out to describe the nature and meaning of these powerful experiences. I coined the term “zoomscape” in order to develop a word (and concept) that could embrace the ways that people perceive architecture and the city in modern times: possessed of extraordinary mobility, moving at great speeds, privy to multiple copies of imagery, and exposed to frequent breaks, via editing, to the continuum of space and time. I based the zoomscape on six technologies that have reshaped both the city and our perception of it: three from transportation (railroad, automobile, airplane) and three from



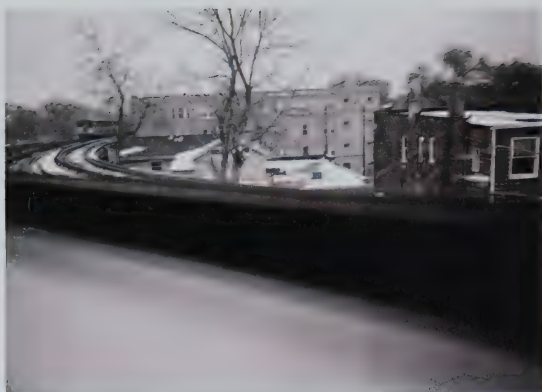
camera representation (photography, film, television).

Zoomscapes rupture our immersion in place. They cause us to experience architecture in eddies and rapids of scenery that flow through vast terrains and distorted chronologies. Because zoomscapes favor vision over touch, the image acquires unprecedented aesthetic importance. Not only bricks and steel construct architecture and cities. Photographs projected on a screen and sights witnessed from an automobile also construct a built environment. The perception of architecture, mediated by technology, becomes the element for the creation of new architectures.

In seeking to understand the potent qualities of the zoomscape, I have come to realize that it has much in common with memory. In memory, the veil of time turns our gaze from a clear, unobstructed view to a patchy sky, owing to the steady erosion of forgetting. We look upon the past quite differently than we do the present. Our remembrances are edited by emotion, amalgamated with ideas, and structured by the psyche. Memory calibrates vision to the rhythms of the mind's rants and rambles.

Similarly, in the zoomscape, a veil of technology blasts apart the full picture of static perception. We are privy to a gaze composed of fragments and vapor trails, a multiplication of points of view that defies the singularity of objects. How else can we explain the delicious and delirious gaze from a speeding automobile or the darkened weightlessness of the cinema? Like memories, sights of the zoomscape possess the power of heightened perception. Bereft of a stable picture, the eyes and mind extract new worlds from miniature pieces. Removed from a stable place, the view of architecture floats in a personalized space. The zoomscape evokes the unbelievable. For is not heightened perception something of a trance?

Still, the zoomscape is not just a personal affair. It is also a collective reality, a very public realm of architectural aesthetics. One can hardly imagine anyone today who does not experience the zoomscape. Modern literature is filled with scenes that describe the deforming, disconcerting, and exhilarating sights gained from trains, planes, and automobiles. Modern media showcase the plastic fantastic reality of imagery in magazines, billboards, cinemas, and the ubiquitous



TV set. Practically everywhere material reality is transformed by the zoomscape. Sight can never be the same again. Not when we consider: the train's captivation with distance; photography's dive into detail; the airplane's astounding breadth; television's jingle of celebrity; the automobile's feast of mobility; film's halls of glowing wonder.

At the end of the 20th century, with the computer and the Internet, the discipline of architecture, too, began heading towards startling plasticity. First with drawing, then with making, and most recently with conceptualizing, architects have been progressively enraptured with digital technology's

effacement of material limits. The zoomscape demonstrates that the public at large long ago crossed beyond the bounds of now and then or here and there. From a train window, in a photograph, and on a computer screen, the visual scene before us is more of a construction than a given, a manifestation of mind, technology, and reality.

Through greater awareness of the zoomscape's aesthetic, we can better understand and enjoy the extraordinary range of visual experiences available to us. By exploring these less charted reaches of perception, we can begin to make sense of our vague and sometimes negative impressions of the contemporary city. Architecture is profoundly influenced by technology, not just in its making, but also in its apprehending. In the zoomscape, viewers may find their vision catapulted toward a startling horizon or deadened by a lugubrious wayside. But upon reflection, they may also begin to grapple with the subtleties of the mobile modern world that they negotiate on a daily basis. ■

Mitchell Schwarzer is a professor of architectural history and the chair of the visual studies program at California College of the Arts. He is the author of *German Architectural Theory and the Search for Modern Identity* (1995) and *Architecture and Design: San Francisco* (1998). His most recent book is *Zoomscape: Architecture in Motion and Media* (Princeton Architectural Press, 2004).

GUERTIN ELKERTON & ASSOCIATES, INC.

ENGINEERS AND SCIENTISTS



- ◆ Asbestos Field Monitoring
- ◆ Asbestos Abatement Design
- ◆ Asbestos Management Plans
- ◆ Air Quality Monitoring
- ◆ Mold Investigation
- ◆ Mold Sampling
- ◆ Laboratory Services
- ◆ Asbestos Demolition and Monitoring Services

91 Montvale Avenue, Stoneham, MA 02180

Tel: (800) 284-1048

Offices in

W. Springfield, MA ~ Augusta, ME

www.geainc.us info@geainc.us



C.E. Floyd Company, Inc.

general contractor / construction manager

135 South Road Bedford, MA 01730

www.cefloyd.com

781.271.9000

f. 781.271.9040



PERFORMANCE
with INTEGRITY

ARCHITECT:
SCHMITT
WAMAN
ARCHITECTS

Sometimes you need to look below the surface.

O'Brien and Sons have been providing site structures and components, and play and recreation elements built with materials designed to last through years of use and exposure to the elements, for the past 75 years.

Specifications and standards don't always tell the whole story. You want to maximize your investment and minimize the need for replacement. We stand by our products, and by our clients. We'll still be there long after the sale has been made. That's why it's important to look below the surface.

Find out what we're made of. Give us a call, or visit us on the web, and we'll show you what we've learned over the last 75 years.



You can stake your reputation on our reputation.



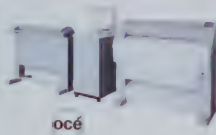
Elements For a Great Outdoors.™



93 West Street • P.O. Box 650 • Medfield, Massachusetts 02052-0650
508-359-4200 • 800-835-0056 • Fax: 508-359-2817

No Investment... No Worries!

Introducing our "On Location Printing Services" Program



Always the latest large format color printing equipment, technology & expertise

— AT YOUR LOCATION —



Call today: 800-343-8296

Hear the Raves!

- "No longer do we have a paperwork shuffle, our time is now spent designing and creating!"
— 15 person architectural firm
- "We decreased our time to market, and improved our response time to our customers."
— 8 person design-build company
- "We actually have designers designing & estimators estimating, as opposed to making copies."
— 50 person multi-location fabricator

Additional Joseph Merritt & Company locations: Hartford (headquarters), Danbury, New Haven, New London & Waterbury, CT / Providence, RI / White Plains, NY



Customer satisfaction is our goal.
www.merrittgraphics.com

6 Summit Industrial Park • Peabody, MA 01960 • call: 800-343-8296

MASHPEE HIGH SCHOOL
MASHPEE, MASSACHUSETTS

BSLA MERIT AWARD

HORIUCHI SOLIEN
LANDSCAPE ARCHITECTS

200 MAIN STREET
FALMOUTH, MA 02540
508 540-5320

A low-angle photograph looking up at a dense network of bare, dark tree branches against a clear, bright blue sky. The branches are thin and intricate, creating a complex web of lines that fill the frame. The perspective makes the branches appear to converge towards the top of the image, creating a sense of height and reaching upwards.

**TOO FAR
FROM THE**

Still reeling from the (unconfirmed) tabloid stories that Brad Pitt wants to work for Frank Gehry? Just remember, the discipline of architecture was built on such brash crossbreeding. In fact, the ancient Egyptians deified Imhotep as a doctor, priest, poet, astrologer, and statesman, not just as an architect. The burning issue is not outsiders joining the profession, but insiders dividing it.

The ancients may have possessed a god-like understanding of all knowledge, but modern mortals cannot. These days, one person's knowledge is either broad and shallow or deep and narrow. Without collaboration — sharing what we know — we have no way to utilize the full range of our collective knowledge.

Significantly, the tree is a common metaphor both for human knowledge and for organizational structures: broad, general knowledge lies at the core or trunk, while narrow, specialized knowledge extends out through many separate branches and twigs toward the periphery. Now imagine twigs with grander aspirations, breaking off from the tree to try to survive alone, and you'll see what's happening in architecture today: specialists are going solo — with grave consequences.

A pioneer of this trend in architecture was George Hellmuth Jr., who in 1955 co-founded Hellmuth, Obata and Kassabaum (HOK). Hellmuth's father, also an architect, was repeatedly censured by the AIA for unfairly ensnaring clients

with free preliminary sketches, which were at that time prohibited in the AIA code of ethics as a form of marketing. As the younger architect watched the AIA erode his father's client base, he vowed to avenge his father by inventing a way to guarantee unstoppable streams of clients.

Drawing on years of experience in architectural marketing, Hellmuth devised a divide-and-conquer strategy: an organization comprising parallel divisions with virtually no interconnections or centralized presence. This format forced designers who had worked on a particular project type to entrench themselves in that area of expertise, never again taking on another typology. New building commissions spawned new divisions within the firm based on a growing list of building typologies: jails, airports, convention centers, office buildings, schools, hospitals, stores, stadiums. Hellmuth then steered potential clients to the appropriate division and promoted it as the most expert in its field — a field that he most likely had just invented.

The strategy was not really new, just copied from businessmen such as Dick and Mac McDonald, who had narrowed and mechanized their menu 10 years before. Like McDonald's, HOK touted quicker, cheaper results from personnel who already knew exactly what to do. But to building clients, this felt fresh and promising, and they indeed streamed in. HOK grew into one of the largest architectural conglomerates in history and certain divisions, such as HOK S+V+E (Sport+Venue+Event),

BY VICTORIA BEACH AIA

TREE

Why Specialist Architects Shouldn't Go It Alone

became some of the most profitable architectural ventures ever.

The fortunes of HOK S+V+E (then HOK Sport) were assured with the accolades heaped on the famous Orioles Camden Yards project of 1992. Credited for its daring rejection of the ubiquitous spaceship-landing-in-a-parking-lot style and for its respectful "retro" embrace of Baltimore's urban fabric, the building proved what many had thought impossible: that a large ballpark can reinvigorate rather than stifle neighborhoods and fans.

The catch to this success story is that the credit really belonged not to the architects but to the city officials and to the clients (guided by Janet Marie Smith, who had architecture and planning degrees). HOK Sport had originally proposed nothing but the same spaceship formula it had been churning out for years. Frustrated, the officials and clients halted the firm's work and seized control. Throwing out HOK's proposals, they diagrammed new massing, mandated the reuse of the existing industrial buildings,

Knowledge is the only real tool of any professional. The fact that none of us can command its breadth and depth anymore should be taken as a sign of progress, not as a way to convince clients to shrink the design team.

and specified the more contextual materials, scale, and detailing we see today.

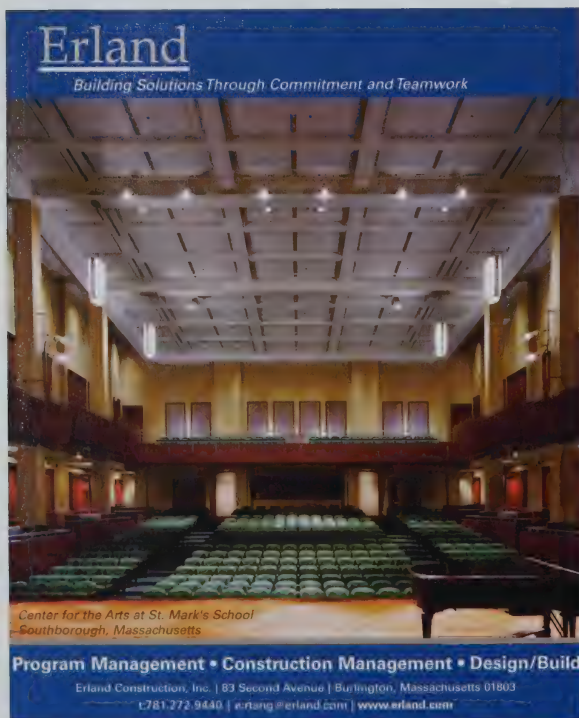
The ironic twist to the story is that HOK Sport turned this unique project into a new retro formula and has since churned it out, at great profit, in the same manner as the spaceships it replaced. Meanwhile, Smith hired HOK Sport once again for the Atlanta arena project, but she refused to let the firm work alone or to give it the lead position, granting that spot to a generalist firm, Arquitectonica, which she entrusted with injecting some "architecture into the building."

Many savvy clients have since mandated such partnerships when looking for broad thinking, deep experience,

and a unique result. Others, however, seem to want predictable buildings, just as they want predictable burgers from McDonald's.

But with buildings, more than lunch is at stake. First, buildings have an incalculable power to harm or (like Camden Yards) to benefit the public sphere. Second, every time, place, and constituency poses unique questions, whose answers cannot be guessed in advance.

As Samuel Johnson said, "Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information on it." Generalists, by definition, do not know the subject themselves. Not knowing is their strength: it

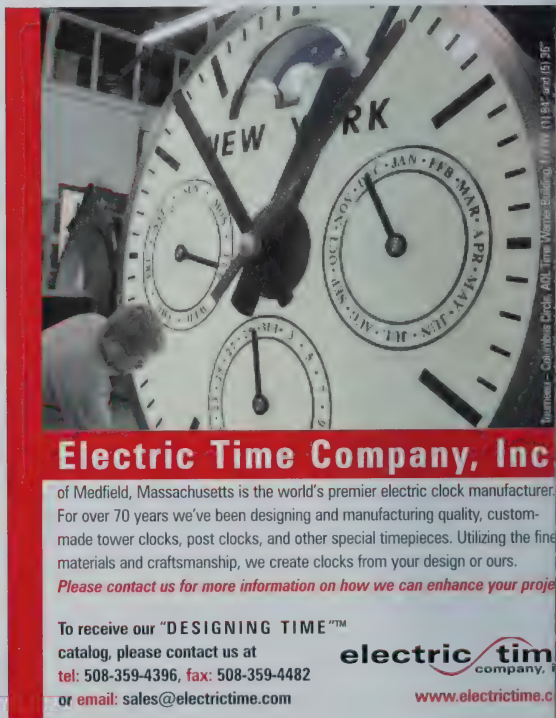


Erland
Building Solutions Through Commitment and Teamwork

Center for the Arts at St. Mark's School
Southborough, Massachusetts

Program Management • Construction Management • Design/Build

Erland Construction, Inc. | 83 Second Avenue | Burlington, Massachusetts 01803
t: 781-272-9440 | e: erlang@erland.com | www.erland.com



Electric Time Company, Inc.

of Medfield, Massachusetts is the world's premier electric clock manufacturer. For over 70 years we've been designing and manufacturing quality, custom-made tower clocks, post clocks, and other special timepieces. Utilizing the finest materials and craftsmanship, we create clocks from your design or ours.

Please contact us for more information on how we can enhance your project.

To receive our "DESIGNING TIME"™ catalog, please contact us at
tel: 508-359-4396, fax: 508-359-4482
or email: sales@electrictime.com

electric time
company, inc.

www.electrictime.com

prevents preconceptions.

Putting the ballpark specialists in charge at Camden Yards initially obscured the hybrid nature of the project, which ultimately involved just as much retail, museum, and office space. This is because a firm specializing in a particular building type (or component, or phase) must automatically prescribe that thing no matter the time, place, or constituency. Conversely, a generalist must first investigate a project's complexities before deciding which experts to summon and how they should work together.

Before a project even begins, how can lay clients (without a Janet Marie Smith on board) possibly discern the appropriate design questions to ask and therefore the appropriate personnel structures to answer them? To protect itself, the public should insist on the simple solution that Smith devised for her second project: generalists at the center orchestrating the knowledge of surrounding specialists. Architects already do this with many other specialists such as acoustic

modelers, structural engineers, spec writers, and curtain-wall designers, who come and go depending on the project. It is also a standard model in other arts, such as theater and film production, and even in other professions.

Under the medical paradigm, for example, a general practitioner oversees the history, treatment, and broad objectives of patients and involves specialists as necessary. Specialists, on the other hand, forego this primary diagnostic and caretaking role in exchange for the prestige and usually greater remuneration associated with their expertise. Thus, one virtue of medicine's division of labor is that its distribution of rewards eliminates the need (albeit not always the desire) to hoard patients.

Unfortunately, the tendency for architects to reduce vital issues to marketing or, worse, turf battles remains as strong as in Hellmuth Jr.'s day. The American College of Healthcare Architects (ACHA), for example, aggressively markets its "certified specialists" as

the best practitioners for health-care buildings, angling for the prestige, the money, and the central role. Meanwhile, the AIA suspects the ACHA of deliberately scaring hospital clients away from non-certified, generalist architects (who, judging by the percentage of awards won, actually produce better designed facilities). A more elevated, conscientious, and professional debate would concentrate only on how architects should work together to produce the best design for the most people.

Knowledge is the only real tool of any professional. The fact that none of us can command its breadth and depth anymore should be taken as a sign of progress, not as a way to convince clients to shrink the design team. The built environment can only suffer from such narrow-mindedness — and that would really be the pits. ■

Victoria Beach AIA practices architecture and teaches ethics and design at the Harvard Design School.



FIND OUT MORE ABOUT OUR CUSTOM TIMBER FRAMED
TRUSSES AND STRUCTURES

TIMBERPEG®

The Artisans of Post & Beam.

CALL BOB BRITTON OF TIMBERPEG EAST, INC.
CLAREMONT, NH

800.636.2424

www.timberpeg.com



Est. 1866

Independent Architectural Hardware Consulting

CAMPBELL-McCABE, INC.

85 CENTRAL STREET, SUITE 102, WALTHAM, MA
02453 - USA

Independent experts in 08710 Architectural Door Hardware
and providers of detailed Specifications for all building types.

- Review of openings for code compliance
- Life Safety
- ADA compliance
- Coordination with other trades
- Access Control and Security Interface
- Construction Administration

Member CSI, DHI, NFPA, SBCCI

T. 781.899.8822 F. 781.899.9444 E. cm@cmiahc.com
www.cmiahc.com

See our website



Above and opposite: Live/work loft, Boston. Architect: Grant Studio.

Life's Labors:

LIVE



WORK

The notion of a vacation house with office space may seem contradictory, but it's fast changing from oxymoronic to de rigueur. When more and more work can be performed via phone and mobile computer, and wireless networks colonize even the remotest areas, there's little to prevent work from migrating across clock, calendar, and floor plan.

Economic and technological changes have led to a blurring of week and weekend, in- and off-season, and boundaries between work and living spaces. Depending upon your experience, technology is either the culprit or the savior in this upheaval. Globalization and 24/7 operations, increased competition, a less stable job market, not to mention the rising cost of living and the prevalence of two-income families, all undermine the walls that separate work from the rest of life. The built environment has always reflected social conditions, but the speed and extent of recent changes in the nature of work pose serious challenges to designers.

BY TED SMALLEY BOWEN



left: *Home office and studio, Jamestown, Rhode Island.*
Architect: *Lerner + Lutz + Barlow.*

right: *Live/work space, Rich, Zoe Studios, San Francisco.*
Architect: *Ernie Prescott and Associates.*

This transitional period is marked by an all-too-familiar disconnect between how people live and where they live. “The design of the built environment has in many ways failed to catch up with the ways in which the nature and patterns of working and living have evolved over the last decade or so,” says Andrew Laing, managing director of UK design firm DEGW’s North America division in New York. “This is apparent from the urban level, where cities are still largely planned in terms of downtown for working and suburbs for living, with long commutes in between, to buildings and office interiors which for most organizations are designed on the basis of individual work spaces set up for individual work every day.”

One of the more telling developments is the almost standard requirement for workspace in weekend, vacation, and second homes. Workspaces range from alcoves off the kitchen and spaces adjoining the living room to acoustically insulated antechambers off of the master bedroom and private offices above garages or in outbuildings, according to Mark Hutker, principal of Mark Hutker & Associates Architects in Vineyard Haven, Massachusetts. “For the last 10 years, we haven’t done a house that didn’t include a den, library, or home office,” he says. Clients with the wherewithal and seniority can generally blur their time and space to suit themselves. “They can get away with two days a week in an urban environment and work the rest of the time in Martha’s Vineyard or the Cape,” Hutker says. “It’s easier to be away from the office when you’ve equipped the home theater for video conferencing.”

The idea of a home office itself may be in transition. Nick Winton, principal at Anmahian Winton Architects in Cambridge, Massachusetts, points out that younger workers tend to have a greater tolerance for chatter and quick-cut multitasking and so might be less interested in private offices and segregated home workspaces. “They don’t know what it’s like not to be connected,” he says, noting that new technologies such as flat-panel monitors, smaller laptops, PDAs, and wireless connections have dramatically cut bulk and clutter and are more easily integrated into living spaces.

Office design has not kept pace with the changes in work patterns, according to DEGW’s Laing. “As work becomes more virtual and mobile, less place- or location-dependent, the significance of the office as a place designed for face-to-face collaboration, alongside virtual collaboration, actually increases,” he says.

Furniture maker Knoll recently commissioned DEGW to poll international corporate facilities managers on work trends and design/space needs. The results aren’t likely to surprise anyone involved in facility design. Telecommuting and teamwork, already established, are expected to increase in the next five years. “Hoteling,” in which employees hopscotch between unassigned workspaces, is also expected to take hold, putting a premium on flexible office layouts. The number of people working at home at least part of the week is also expected to rise. (Among other things, these trends point to less storage space for everything from papers and books to computers and video equipment.)

The expansion of work into nontraditional times and spaces isn’t a uniform experience, nor are remedies equally available. A lathe operator doesn’t have the same flexibility (or demands) as a business consultant, bond trader, or mid-level manager. And workers at the bottom of the white-collar pay scale generally have fewer options for juggling work and home life. (US labor

law leaves it to employers to decide where to draw the line.)

"In some of the more enlightened organizations that have very powerful, very qualified workers they want to retain and that have altruistic executives, there's an appreciation of the long-term payback of paying attention to employees' needs," says Vivian Loftness, head of the Carnegie Mellon University School of Architecture in Pittsburgh. Onsite daycare, medical services, health clubs, drop-in elder care, and catering can reduce the work-related pressures, she says. At the same time, they can also contribute to an increasing acceptance of the convergence of work life and private life.

Planners have approached the work-life balance from numerous angles over the years. But the focus was on scale and the proximity of dwellings to workplaces, from the more enlightened company towns of the 19th century to "garden" cities and the master-planned communities of the 1950s through the 1970s. It was assumed that work, for the most part, was discrete from personal and home life. The information technology and communications revolution blurred those lines. And while the more recent model of New Urbanism offers some relief, its promise of walkable, mixed-use communities hasn't always panned out. "Government can do some things, like allowing mixed use, but in lots of cases it is residents who resist mixing workplaces and homes either in the same building or nearby, fearing noise and traffic," says Ann Forsyth, professor of architecture and landscape architecture and director of the Metropolitan Design Center at the University of Minnesota in Minneapolis.

These kinds of conflicts — between public policy and individual preference, between employers and workers, between neighbors, and even between spouses — complicate the struggle to reconcile the live/work tension. Technology will only increase the blurring of the distinctions between our work and personal lives, increasing the pressure on designers to come up with innovative responses to the new realities. Lotte Bailyn, a professor at MIT's Sloan School of Management, argues that the convergence of live/work can even benefit families — under certain conditions. "Ideally the 'work' place and the 'home' place should have some separation so that one doesn't dominate the other," she says. Bailyn urges architects to address the problem creatively, not only in terms of single residences, but also in the ways residences combine to form communities. She offers an example: "One might think more imaginatively about communal space for a group of families, perhaps a group of houses around a fenced-in playing space where children can congregate without each family having to provide its own caretaker."

Just as live/work lofts were frequently prohibited by zoning codes, only to become one of the most sought-after segments of the housing market, attitudes and both public and private policies about how and where we live and work are certain to change. "It's all a design problem to architects," says Mark Hutter. "But people will spend a lot of time defining that edge between domestic and work environments." ■

Ted Smalley Bowen is a freelance journalist based in Boston.



NEW!

Leica Disto™ plus

THE ORIGINAL LASER DISTANCE METER

The accuracy of laser measuring, NOW with wireless data transfer, Bluetooth™ technology!

Automatically creates sketches and transfers wireless values directly to your PDA or PC!

FREE software included!

For more information
in Canada call: 1800-746-3607 x308
in the USA call: 1800-367-9453 x364
www.leica.com





Industrious

Design

An international
product-design
firm takes on the
world of design

Gianfranco Zaccai
talks with
Timothy Love AIA

Gianfranco Zaccai IDSA, ADI is the president and CEO of Design Continuum, which has offices in Milan, Seoul, and West Newton, Massachusetts. He received a degree in industrial design from Syracuse University and a B.Arch. from the Boston Architectural Center. Design Continuum, which he founded in 1983, has received two Presidential Design Awards.

Timothy Love AIA is the principal of Utile Inc. in Boston. An assistant professor of architecture at Northeastern University, he received degrees in architecture from the University of Virginia and Harvard Design School.

Left to right: Moen Aberdeen faucet (residential faucet with commercial pull-down spout function)

Siemens camera/phone (a digital camera with a phone, instead of a phone that also takes pictures)

Affymetrix Gene Scanner (provides simple, one-button operation)



Left to right: Volkl Catapult tennis racket (includes innovative integral spring mechanism)

Koflach climbing boots (new generation of mountaineering boots, with removable liners)

Moen Revolution showerhead (based on desired water droplet shape, size, distribution)

Master Lock padlock (new generation of iconic padlock)

Timothy Love Your firm's website displays an astonishing array of products and services that you've been responsible for: Bose headsets, Coleman grills, Moen faucets, Zeiss sunglasses, various medical devices — as well as identity and retailing strategies for companies such as California Pizza Kitchens and Sprint. You obviously think about "design" in very broad terms.

Gianfranco Zaccai Our name, Design Continuum, starts to explain that. It comes from the notion that design is not the sole purview of any one discipline, and very seldom is design completed by any one individual. Even when one creative person has been credited with the design, there's an army of people behind him or her.

The opportunity for meaningful innovation requires two groups of players in the design process. The first is the design team, but just as important is the client who's willing and able to see the greater potential beyond just doing what's most popular. Rarely does wonderful design — things that stand the test of time, that are economically successful, that are emotionally gratifying — happen without that collusion.

Timothy Love When the client and the designers are colluding, as you say, they are together defining the problem and the criteria in such a way that the answer often becomes inevitable. You could call it retroactively inevitable — once it's been conceived, you can't imagine doing it any other way.

Gianfranco Zaccai That's right. It requires the willingness to

explore the issues together rather than to accept preconceptions. You discover the opportunities together.

Timothy Love The work you did for Master Lock, rethinking the basic padlock, is a great example of what you do that has lessons for many kinds of designers. It was an example of a problem well-stated: let's not restyle the padlock, let's think about —

Gianfranco Zaccai Security.

Timothy Love Security and the functional problems of the basic padlock. It tends to scratch things because the edges of the locking mechanism are exposed. It's easy to break into.

Gianfranco Zaccai You have to think about all the dimensions of the problem. There are the functional issues of locks. But there are also emotional issues — there are different kinds of security. If you want to protect your children from getting into some chemicals under your sink, that's a lot more important to you than keeping your rake from getting stolen.

Timothy Love Architects can learn a lot from industrial design. The problem is boiled down to a concise set of criteria that lead to a design response — an object that itself reveals the criteria that were considered. I think that's one of the values of cross-disciplinary collaboration. All design stems from the same kind of methodology, the framing of the problem itself. But we all frame the problem somewhat differently.





Left to right: Samsung digital presenter (new concept for digital projection)

Aspect Medical Wireless EEG scanner (pioneering brain monitoring technology)

Gianfranco Zaccai Jane Thompson said something I've always admired: "Most problems are caused by solutions." And that's absolutely true. Too many problems are addressed from a single dimension. And so, a problem solved is another problem that's created.

Timothy Love Do you think the mass marketers like Martha Stewart and IKEA are raising the bar, in terms of encouraging people to see design as more instrumental to their lifestyles?

Gianfranco Zaccai Yes and no. Martha Stewart is really much more about style than design, or about form rather than substance. IKEA is a different matter. IKEA is providing well-designed products that are reasonably priced that you can buy and enjoy that same day. But it's also in a field where people understand that, for better or worse, design plays a role in their lives. You may not agree with someone's choices, but they are often based on design as an aesthetic direction.

The broader question is, what kind of role does design play and should it play in the way you live, the way you perceive the space around you, the way you interact with other people? This is really what I'm most interested in — the notion of not only design at the grand scale — the grandest scale of design isn't even about urban planning, it's about economic planning — but also design at the human scale. All the various touch points in between include not only the built environment but also the crafted environment. We get discontinuity when different disciplines only focus on their own particular fields.

Timothy Love You studied architecture in school. How did you end up in industrial design?

Gianfranco Zaccai When I started at Syracuse University, I went to visit the firm of the dean of the school of architecture. At that time, there were no computers. Ever since I was five years old, I had had this notion of the architect as superhero. But then I saw 125 people in his office, and it seemed that 120 of them were doing window details.

One day, on my way to the gym, I stumbled into the industrial design department. And I saw all these projects that intrigued me: a chair, an appliance, baggage handling for supersonic transport. Industrial design offered a less crowded space,

and I wouldn't have to do window details; that was very important. I could explore problems that I knew nothing about. It seemed to me that a building is a building is a building — the archetype of a building had been established for a really long time. But the archetype of a pacemaker, for example, hadn't.

Timothy Love How have you been influenced by role models or even by competitors?

Gianfranco Zaccai There are lots of people whose work I admire. Even some of the star-system people. I think there's a place for idiosyncratic, egocentric design, as long as it's really great. The problem is that in reality, most people don't have the talent even if they have the name. So we look around and see lots of things littering our landscape that were done by luminaries, and we're kind of embarrassed by them. But I admire many designers, mostly people who have done really thoughtful and comprehensive work or who didn't follow conventional wisdom. People who didn't design for their peers, who had their own vision. And they all had an ability to engage others — because obviously, they didn't have the funds to underwrite their own work. They had to convince other people to do it. I think that's a talent that's seldom focused on in any kind of design education. Unlike sculptors or painters, who work in a studio and show you what they've produced so you can decide to buy it or not, a designer has to get someone to say, I will put my resources, my future, my life, my marriage — whatever — into making this real. And that's very hard.

Timothy Love We're seeing more designers, especially the star-system designers, developing an aesthetic that extends to a full product line — they become brands. But what happens when design can be handled simply through product selection? If it's a Philippe Stark flooring system and Philippe Stark towels and sheets and Philippe Stark furniture, how much design is left? It's an especially intriguing question for architects. How much of what we do is off-the-shelf shopping and how much of it is truly design?

Gianfranco Zaccai I'm not sure that off-the-shelf shopping, per se, is not design. It depends on your choices. Charles Eames developed an entire aesthetic largely using off-the-shelf

components. I think that's OK. In fact, I think that most architecture now consists of a great deal of standardized components.

We have a prototype in the office of something we worked on that never went into production. It was the result of an interesting project that looked at the problems of an aging population of people wanting to live in their own homes. I mention it because it's an example of an architectural problem that can't be addressed by architecture, because it requires the creation of products that can be specified out of catalogues, products that go beyond ramps and grab bars to deal with the psychosocial and physiological issues associated with aging. It's an area that needs both more collaboration among design disciplines and more enlightened clients to underwrite the development and production of innovative products and systems.

Timothy Love And yet architects are rarely able to completely rethink a project in such a holistic way, even in the way that you were able to rethink an everyday product like Master Lock. Everyday architecture is mostly focused on assembling pieces chosen from catalogues. It's pushing architects more and more to the same kinds of choices that consumers make.

Gianfranco Zaccai It's a question of economies of scale. When you're designing a building, you're usually talking about just one building. If you don't use things out of a catalogue, you blow your budget. If you're making something that's going to be molded in the millions, to buy things off the shelf means that you're paying for someone else's profits. So you're actually encouraged to make your own.

But you've also brought up the issue of branding. I think branding can develop a greater sensibility about the potential for thoughtful design. I'll give you an example. Boston is just finishing this massive project of putting the highways underground and building the tunnels and restructuring the airport. A lot of that work seems to have been done in piecemeal fashion by individuals focusing on single aspects of it, rather than collaborating. Nobody thought about the Ted Williams tunnel and the other tunnels and the bridge as being a gateway into the city, especially a gateway from the airport. Nobody thought about the impressions visitors get — investors, business people, scientists coming from Japan or Europe or wherever.

Medieval cities were surrounded by walls; some of that was

defensive, but the main gate also said, "This is an important place. This is a place you want to be. This is a place you want to respect." And the Big Dig lacks that. For a city like Boston to be successful, it has to brand itself. There's nothing wrong with that. It has to brand an experience, which is based not on smoke and mirrors but on reality.

Timothy Love You're asking for the kind of sensibility that you find in Scandinavia and Italy, where design infiltrates all aspects of life. That requires a culture that would integrate those issues in a way that would make it impossible to value-engineer out all the elements that contribute to good design.

Gianfranco Zaccai But I would ask what came first, the chicken or the egg? If the design community doesn't collaborate and promote the economic value of this collaboration, it's not going to infuse society. If you don't have schools of management trying to measure the contribution that an impression makes to a regional economy, you're not going to have groups of future managers who have that component in their packet of sensibilities.

Timothy Love This is why I think there is an opportunity in Boston for a group of allied professionals and the Harvard Business School, let's say —

Gianfranco Zaccai And the Kennedy School of Government —

Timothy Love Exactly, to begin to discuss this specifically, because we have the intellectual resources and the design professionals here to think about this at a fairly profound, theoretical level. But that hasn't happened because the architecture community is very self-referential, and because there hasn't been any leadership yet to get those forces aligned.

Gianfranco Zaccai I wouldn't single out the architecture community as the villain. I think all the design fields tend to be self-referential. I'm on the board of an international body called ICSID, International Council of Societies of Industrial Design, which has been meeting with the International Council of Societies of Graphic Design. We are forming something called the International Design Alliance. The point is to

Left to right: Cambridge Soundworks
Newton speakers (designed to appeal
to both male and female buyers)

Electrolux dishwasher concept
project (dishwasher as furniture
that cleans and stores dishes)



really promote this synergy between the various design disciplines. But I can tell you that it's a hard row to hoe.

Timothy Love And yet some cultures, some countries, seem to do it naturally. Denmark is one example.

Gianfranco Zaccai You have to wonder how that comes about. I know that Italy, for all its traditions in the visual arts and design, also produces some really terrible things because of politics — nothing is perfect. But it's certainly true that on some levels Italy recognizes that design — fashion and products and furniture — is an important part of its economy.

For example, Turin is reinventing itself, partly because it will host the 2006 Winter Olympics, but also because Fiat, its major employer, has pulled out of the city. I was invited to speak at a conference there; the participants represented a range of fields, from historic preservation, industrial design, communications, and industry. They all understood the need to brand the city and to develop its infrastructure in a cohesive way with a broader vision. That's design at the largest scale.

Timothy Love It's a project that would make a lot of sense for Boston, even though San Francisco and New York tend to be the obvious places that designers gravitate toward.


Gianfranco Zaccai Interestingly, Boston has one of the highest

concentrations of industrial designers in the country. There's probably even more industrial design happening in Boston than in New York, because there aren't that many corporate headquarters in New York for companies that make things.

But Boston is a prime candidate for this approach because it already has so much to offer. It would be wonderful to see the mayor take ownership of the idea and say, "Look, we are going to take this collection of communities and make it sing. We don't know yet what that means, but it's not just a signature bridge or a signature building. It's looking at the way you experience the city when you're sitting on a park bench, or trying to get directions, or flying overhead."

Timothy Love I think the argument that would have the most traction is the notion that branding the city is an economic development strategy. Design innovation can be as important to Boston as, say, the biomedical industry.

Gianfranco Zaccai Designers sometimes talk about "elegant solutions." I never quite understood whether that has the same meaning in English that it has in Italian. An elegant solution in Italian doesn't imply a beautiful solution. Elegance refers to something being so simple that it does multiple things really, really well. The wonderful thing about design as a strategy for a city like Boston is that it not only has economic implications in terms of attracting investment and tourists, but it also



Architecture by Bill Post and Associates and L. Hughes Associates

JP Shadley began this project while at C&H

JACK DANIEL'S Barbeque Pavilion

SHADLEY ASSOCIATES
LANDSCAPE ARCHITECTS / SITE PLANNING CONSULTANTS

781 - 652 - 8809 www.shadleyassociates.com Our first anniversary!



**SOUTH COUNTY
POST & BEAM**

**Design / Build
Timber Frame Service
Available Nationwide**

Custom Home
Bar
Pavilion
Covered Bridge
Timber Frame and
Panel Enclosure System
Heavy Timber Trusses
with Traditional Joinery
or Steel Connectors
Timber Components
Commercial

521 Liberty Lane
West Kingston, RI 02891
pho: 800.471.8711
fax: 401.783.4499

info@SCPb.net
www.SCPb.net

A Full Service Timber Frame Company
Designing and Building Timber Frames Since 1976

“We get discontinuity when different disciplines only focus on their own particular fields.”

— *Gianfranco Zaccai*

makes the community a much more desirable place to live. So it creates a virtuous cycle that reduces the kind of degradation that often happens in cities, especially communities that are planned in a one-dimensional way. Branding Boston would be an elegant solution.

Timothy Love That’s the collateral benefit of design being an economic-development strategy — in its wake comes a nicer city. Which is less true with other industries that might do negative things to the environment because of the kinds of facilities they require.

There are some precedents. I have a “design guide” to Montreal; Copenhagen produced something similar. The mayor is inside the front cover extolling the virtues of design in Montreal. It’s a guide not just to retail outlets and restaurants that embody good design, but also to the designers themselves. It is so smart in a Chamber of Commerce sense, because you find it right next to the glossy city guide in your hotel room. I think it would be a great idea for Boston.

Gianfranco Zaccai I couldn’t agree with you more. Montreal offers another useful model: Cirque de Soleil. Cirque de Soleil is a designed experience. And that’s a great model for a city — a design culture that embraces not just inanimate physical objects, but also the kinds of activities that happen.

Timothy Love What is fascinating about Cirque de Soleil is that it could only have come out of the design and arts culture of Montreal.

Gianfranco Zaccai Boston has every right to a strong design culture. I think the idea of merging tradition with innovation is a very powerful force here that should be leveraged. If you’re not going to tear everything down and start over, yet you need to develop, you are stimulated to be more creative.

Timothy Love Given the nature of the design industry here, maybe that innovation needs to be incremental and not revolutionary.

Gianfranco Zaccai I think you need both. But at some point you also have to re-evaluate, because incremental innovation leads you through a series of steps where you’re always dragging some aspects of the past behind you. That’s extremely important. But occasionally you also need to make a quantum leap. ■

**WE DELIVER PROJECTS
ABOVE AND BEYOND, AND
EVEN BEFORE.**



Advantage we understand that in today's economy a primary concern of most owners and tenants is achieving the earliest possible date of occupancy. That's why we consider delivering projects on time to be one of our highest goals. We are continuously looking at ways to improve the construction schedule while maintaining quality, from the first day on site until the final punch list is completed. For more information call John Connor at 781-895-3270.

**VANTAGE
BUILDERS, INC.**
Commercial, Industrial, Retail

General Office: 281 Winter St., Suite 340, Waltham, MA 02451 • F: 781-895-3270 • F: 781-895-3271



Waltham State University
Waltham State College
Waltham State College

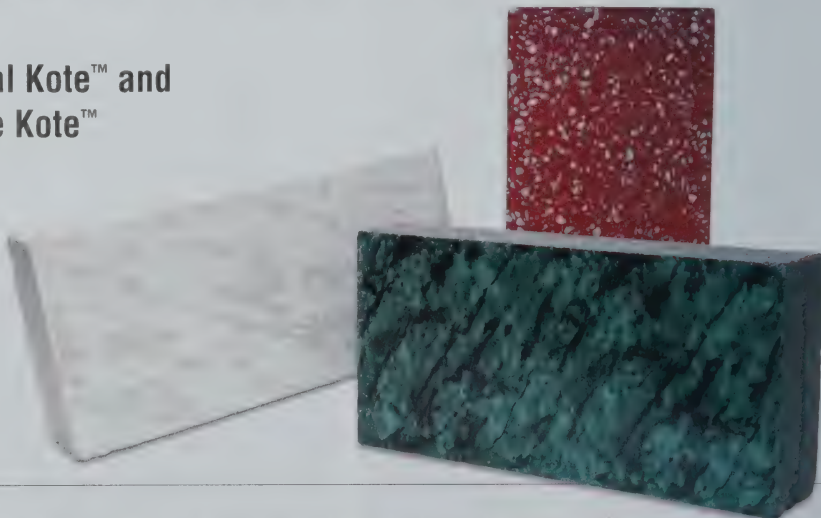


Cambridge Seven Associates, Inc.
1050 Massachusetts Avenue Cambridge, MA 02138
t: 617.492.7000 f: 617.492.7007 w: www.c7a.com



INTRODUCES THE NEXT GENERATION OF ARCHITECTURAL CMU'S

**Crystal Kote™ and
Image Kote™**



Enhance the Aesthetic Design on Your Next Architectural Project

Crystal Kote is an ultra violet (UV) cured coating that is roll applied to Architectural CMU's. It is available in two appearances described as textured or glass-like.

Image Kote is a state of the art Imaging Process that allows the block face to be transformed, chosen from a numerous selection of pre-created images that can be integrated into your wall system.

Image Kote shares the same advantages as **Crystal Kote** and is now available for interior construction

General Properties

The **Image Kote** clear coated material, in either of its two appearances, demonstrates all of the following:

- water resistance
- excellent surface seal
- graffiti resistance
- chemical resistance
- non-yellowing
- efflorescence reduction
- aesthetically pleasing
- mold and mildew resistance
- easily cleaned



202 High Street
Gardner, MA 01440-3632
Tel: 978-632-0089
Fax: 978-632-6065
www.ajandris.com

Please Visit Our Booth #744 At Build Boston

A GEM OF AN IDEA

GLASSTONE™

EXCLUSIVELY FROM CLAYTON BLOCK

The environmental benefits of recycled materials, the durability of masonry, and the versatility of architectural polished block come together in new GlasStone™ from Clayton Block. Engineered for use in virtually any indoor or outdoor application, GlasStone™ units have a rich, terrazzo-like finish and are available in a variety of shapes and sizes. You can always count on Clayton Block technology for cost-effective masonry solutions that transform your creative ideas into perfect projects!

Available in both arctic and warm-tone units—with Emerald, Sapphire, Topaz or Opal highlights—in two distinct finishes.



New Jersey Chapter

For more information,
click or call Clayton today.

-888-452-9348

www.claytonco.com

P.O. Box 3015 • Lakewood, NJ 08701

Locations
throughout
New Jersey
to serve you



Covering the Issues

News you can really use... New York City launches five new high schools of architecture and design! Muschamp is out and his clone is in! Don't work for the Whitney — they'll only break your heart! Check out *The Architect's Newspaper* (Issue 13, 7.27.2004) for these stories and more. Launched in 2003, this New York-based biweekly rag is unique in the architectural press for its timely, hard news with a side of editorial gossip. While nearly impossible to find on Boston (or New York) newsstands, parts are available online.

Maybe nobody noticed... Did any DNC delegate ever step foot outside the Fleet-Center? Was all the pothole-patching, street-tree-planting, elevated-highway-demolishing and public-art-polishing that just "happened" to happen last spring worth it? What did visitors see and think of our city? Alas, the lack of magazine coverage about the city is perhaps the real story. Is no news good?

An argument for mediocrity?... As the terror alert once again went to orange, this time in select locations, Christopher Hawthorne wondered aloud, "Can a skyscraper be cursed?" In "Citi-Cursed: The Back Story of al-Qaida's Latest New York Target," posted on *Slate.com* (8/3/2004), Hawthorne retells the story of the Citicorp tower. Citicorp is the silver 1970s New York angled-top skyscraper that achieved renewed attention in 1995 when *The New Yorker* ran a detailed account by Joe Morgenstern about potential structural weaknesses discovered during the construction phase and engineer William LeMessurier's heroic work at fixing them. Hawthorne suggests that shortly after that article, al-Qaida began studying the building. In doing so,

he implies a darker question about the amount of detail that should be published about "signature" buildings. Hawthorne concludes, however, on a positive note: perhaps fixing the tower's problems has also "prevented more than just a meteorological disaster."

The global village gets another mag... "We are Spatial" declares *Bidouin*, a brand new Brooklyn-based "quarterly forum for Middle Eastern talent," launched "to promote contemporary Middle East arts and culture." Yes, yawn, another graphically sleek design/culture mag has been born, though this one appears more serious and focused than its peers. Contributors include artists, architects, filmmakers, and journalists who have all lived and worked in both Western and Middle Eastern societies. Articles are notable for their global nonchalance, as authors cite cities on different continents without pause or ceremony. Politics, too, are mentioned only in the context of specific works. Indeed the focus remains where the editors claim: on the projects themselves.

Through the looking glass... Ever wonder how architects view architects on the other side of the Pond? OK, probably not. Even so, this specially commissioned set of comic drawings by satirist Paul Davis provides interesting and amusing (if uneven) insights into what British architects think of American architects, and vice versa. Titled "Watching Us Watching Them," the drawings are scattered throughout *Blueprint* (July 2004).

You go first... As Boston wrestles with the design and ownership details of our new Greenway, *Landscape Architecture*



magazine (August 2004) offers a useful case study. In a series of articles ("How the West Was Done," "Elegant Design with Incongruities," and "The Best Park Money Can Buy; Did the Public Win or Lose...?"), writers Allen Freeman, Christine Dianni, and Alex Ulam present reports and commentary on the design, economic strategies, and long-term viability of Manhattan's new \$400 million, five-mile waterfront park along the Hudson River. Never hurts to learn from someone else's experience. ■

Gretchen Schneider, Assoc. AIA, teaches the architecture studios at Smith College and maintains a practice in Boston.

A Reflection Of Quality

Introducing the latest addition to our ever-expanding line of CMU products: The Ultra Polished Masterpiece Series.

Combining the latest in CMU polishing technology with extraordinary aggregates, the reflection of the Masterpiece Series will allow you to see the perfection in your design.



20TH ANNUAL
Build

Boston

Join us at

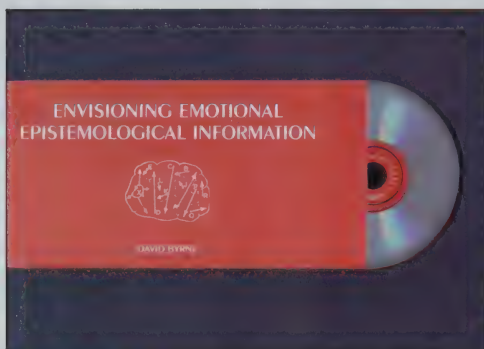
booth #1018

**Westbrook Concrete
Block Co. Inc.**

439 Spencer Plain Road
Westbrook, CT 06498
Phone: 860.399.6201

www.westbrookblock.com

Books Books Books



DAVID BYRNE: E.E.E.I. (ENVISIONING EMOTIONAL EPISTEMOLOGICAL INFORMATION)

by David Byrne

Steidl, 2003

Reviewed by John M. Rossi, Assoc. AIA

In his new mixed-media compilation, David Byrne combines short philosophical writings, animated digital graphics, and a subdued, underlying soundtrack. Its wrapper is a beautifully constructed, substantive box-set package containing a single DVD (vulnerable to scratches) and a 55-page, hardcover book of excerpts from the DVD, which is an animated PowerPoint presentation unlike any you have ever seen.

I have been a fan of Byrne's music and performances from the dawn of New Age in the '70s through the advent of middle age 30 years later. Regrettably, his music is largely absent from *E.E.E.I.* Sure, there is music and sound, but it serves as little more than a background for synchronized screen fades and transitions of PowerPoint presentations — the primary medium of *E.E.E.I.*

And so my biases are clearly built into this review — much as those of Microsoft's engineers, as Byrne claims, have been built into PowerPoint. Even so, it seems clear that his graphic art does not deliver the emotional equivalent of his music and could be a disappointment to many viewers.

But if *E.E.E.I.* emphasizes his work as a visual artist and philosopher over

his music, luckily for Byrne, enough of the world embraces his mixed-media work and installations to indulge this latest foray. Byrne's writings are surprisingly provocative, if brief. A self-proclaimed smug pseudo-bohemian, he claims that the "pod people" occupying the cubicles of corporate America embrace PowerPoint as a means of conveying perfection and intelligence and of achieving a near-religious feeling of happiness and community. Maybe PowerPoint does offer greater life-changing opportunity than we give it credit for. After all, as a philosophical framework for embarking on a career, a life change, or an artistic endeavor, you could do a lot worse than trying "the ready-to-use templates in the pull-down menu at the top of your screen."

Byrne's music always served as the creative sustenance that fed me and contributed to life's significant moments; my hope is that he gives us music and philosophical writings right on through old age. His forays into graphic art and new media undoubtedly are all part of his commercially successful package. Yet, to buy into any one of his media is to believe that people like David Byrne contribute in a real way to artistic freedoms and spark creativity. *E.E.E.I.* is an indulgence of art for art's sake that just might get you thinking.

John Rossi, Assoc. AIA, is the director of business development at Bruner/Cott & Associates in Cambridge, Massachusetts.



THE SUBSTANCE OF STYLE: HOW THE RISE OF AESTHETIC VALUE IS REMAKING COMMERCE, CULTURE, AND CONSCIOUSNESS

by Virginia Postrel

HarperCollins, 2003

Reviewed by Thomas de Monchaux

Let's judge this book by its cover. It's glossy yet clean. It's red, suggesting the ageless and totalizing atmosphere of all small red books, but features an idiosyncratic acid green that was, for architects and sneaker-fiends alike, the mid-2003 color-of-the-moment. The purist severity of the sans-serif typeface is leavened by its being printed in gold. There are blurbs from the unlikely bedfellows of Karim Rashid and Robert Venturi. The effect is timeless yet timely, warm yet tart, spartan yet luxurious, substantive yet stylish.

This blend of seemingly paradoxical qualities could be one consequence of what Postrel calls a new "aesthetic age." Today, she suggests, "having spent a century or more focused primarily on other goals — solving manufacturing problems, lowering costs, making goods and services readily available, increasing convenience, saving energy — we are increasingly engaged in making our world special." This specialness emerges from the sensation and spectacle of the things and environments that surround us: "With its

NEW!

THE ROOF-TO-CEILING NATURAL LIGHTING SOLUTION



The VELUX commercial sun tunnel is designed specifically for suspended ceiling systems (adaptable to hard ceilings) in commercial buildings with low slope roofs. For less than \$500 for an 8' run from roofline to ceiling, it is definitely the most economical way to bring daylight inside of a commercial space.

For technical data and specifications, please call 1-800-888-3589.

Neal Lojek	North and West Boston, Southern NH	Ext. 5837	neal.lojek@VELUX.com
Ryan Sturgis	Maine, Northern NH	Ext. 6507	ryan.sturgis@VELUX.com
Dave Sedler	NH Lakes and Coast	Ext. 6517	dave.sedler@VELUX.com
Shawn Oxford	Vermont and Northern NY State	Ext. 6511	shawn.oxford@VELUX.com
Dan Ouimet	NY City, Long Island	Ext. 5848	dan.ouimet@VELUX.com
Dave Ehrhardt	Connecticut and Western MA	Ext. 5831	dave.ehrhardt@VELUX.com
Tim O'Neill	South Boston, Cape Cod, RI	Ext. 6505	timothy.oneill@VELUX.com



OPTIMAL LIGHT
DISTRIBUTION

VELUX®
COMMERCIAL SKYLIGHTS

carefully conceived mix of colors and textures, aromas and music, Starbucks ... is to the age of aesthetics what McDonald's was to the age of convenience or Ford was to the age of mass production." Surface is depth. Packaging is content. "Aesthetics," Postrel writes, "has become too important to be left to the aesthetes."

Especially aesthetes with government jobs. Venturi emerges as the hero of Postrel's discussion of the encounter between design discourse and public policy staged by zoning, historic preservation, and other planning review boards. His proposed marquee/loggia for a 1999 campus building was resisted by Princeton, New Jersey, officials who classified it not as a small architectural sculpture, but as an overscaled billboard of a sign. "Environmental policy is not just about clean air and water anymore," warns Postrel. "It is, increasingly, about legislating tastes."

There's something postmodernly reassuring about this pluralist notion that no one should tell you how to feel

about how things look. Postrel asserts that "aesthetic pleasure and moral virtue are independent goods. They may complement or contradict each other, or operate entirely independently." Yet even pleasurable things and places inevitably support or subvert moral, political, or ecological systems. Postrel comments: "Modern design was once a value-laden signal — a sign of ideology. Now it's just a style, one of many possible forms of personal aesthetic expression." Yet any style is always already loaded with values. Divorcing the look and feel of things from the possibility, much less the necessity, of moral content removes the substance from style. While this book may have set out to integrate those seemingly opposed properties as effectively as its own cover does, the effect of its argument may be to further estrange the partners in that other great, mutually dependent pairing: aesthetics and ethics.

Thomas de Monchaux is a writer and designer in New York City.



BLUR: THE MAKING OF NOTHING
by Elizabeth Diller and Ricardo Scofidio
Harry N. Abrams, 2002
Reviewed by James McCown

In early 1999, New York-based architects Elizabeth Diller and Ricardo Scofidio were hired to design a lakeside

Document Technology

For today & the future's design,
construction & active archiving.



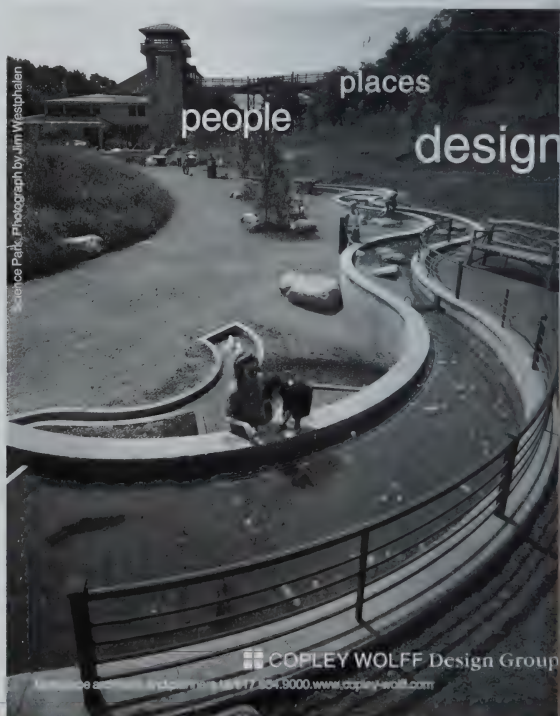
- Project Team Web Tools
- Internet Plan Rooms
- Scanning & Printing
- CAD Plotting
- Intelligent Archiving Services
- On-Site Services with Online Project Tracking



Service Point

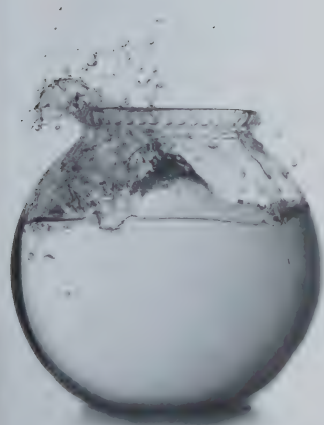
(800) 449-8002 | servicepointusa.com

Boston | Providence | New Haven | New York | Philadelphia | Washington DC



COPLEY WOLFF Design Group

Changing Your World



Contacts



Time
Expense



Projects



Billing



Calendar



Reports

Office and Project Management Software for Architects

ArchiOffice[®] is a networkable, multi-user solution which operates on both PCs and Macs.

Designed & Built by Architects

ArchiOffice is a registered trademark of Orange Joli, LLC.

ArchiOffice[®]

archioffice.com 800.371.0130

attraction for Swiss Expo.02, a vestige of what used to be called World's Fairs. The architects proposed a metal pavilion held together by a tensile cable system suspended from pilings anchored in Lake Neuchâtel. It would be permanently shrouded in a man-made fog emanating from thousands of tiny nozzles within the structure, thus the name "Blur." This book is a tireless chronicle of the entire process, which lasted over four years and provided the one icon for the Expo, just as the Eiffel Tower had done in Paris in 1889 and the Space Needle in Seattle in 1962.

Forget everything you've ever heard about Swiss efficiency. In many ways the design and construction of Blur was a comedy of errors. A gaggle of prima donna designers — D + S, the landscape architects, the engineers, and "new media" designers — seem always on the verge of walking off the project altogether. Meanwhile vendors screw up, the Alpine weather erupts, and

construction crews and clients groups all seem to be acting at cross purposes.

Architects who are busy designing and building schools, hospitals, and apartment buildings can be forgiven for rolling their eyes on the whole Blur enterprise — what really is the point? Even so, the book is reasonably well organized and quite readable, a cross between a scrapbook and a stream-of-consciousness narration. Eschewing the normally thick and tedious verbiage for which academic architectural theoreticians are known, Elizabeth Diller is actually at times quite eloquent about the thinking behind this Swiss folly: "... our technological culture privileges high definition ... Blur is decidedly low-definition. The strongest feature ... is its atmospheric luminosity and lack of focus."

But as chief author of this narrative, she sets a trap for herself. As the project dragged on and budgets were cut, she dug in her heels and insisted on keeping certain "new media" aspects of

the design, such as a system of LED monitors that would flash supposedly edifying statements as visitors made their way through the wet, thick morass. At one point she suggested bringing in artist Jenny Holzer — yes, Jenny Holzer, whose cliché leftist pamphleteering is so 1980s. When you set yourself up as the purveyor of the latest in hip architectural thinking, don't propose collaborating with yesterday's hot artists.

Even though the book is a diverting read, richly illustrated and well put together, it's hard to escape the notion that the Blur project is just another artifact from a decadent, post-millennial Europe whose population has too much money and too much time on its hands.

James McCown is the director of marketing and communications at Schwartz/Silver Architects in Boston and writes about architecture for regional and national publications.

"IF I COULD DRAW,
I WOULD HAVE BEEN
AN ARCHITECT."

— Anonymous
Rider Hunt employee, 2002

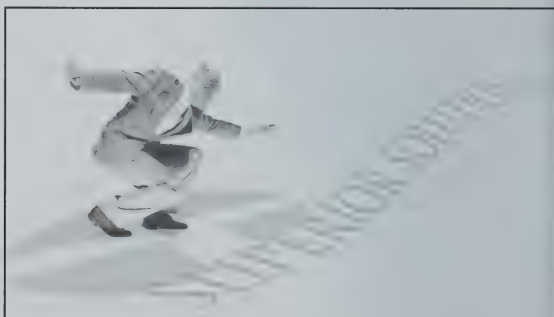
Sometimes the next best thing to being one is being able to work with one. We work well with architects, building owners and contractors alike.

Rider Hunt — providing honest, effective, third party construction cost management services since 1785.



Rider Hunt Levett & Bailey
Construction Consultants and Quantity Surveyors

BOSTON, MA | 617.737.9339 | www.riderhunt.com



**Providing Superior Solutions[™]
to the Architectural Community.**

TOFIAS

CAMBRIDGE | PROVIDENCE | NEW BEDFORD | NEWPORT
WWW.TOFIAS.COM | 888.761.8835



Boston Plasterers' & Cement Masons – Local 534 *Labor Management Cooperation Trust*

Sub Contractors

D & M Concrete
M.L. McDonald Co
Walsh Construction
J.R.J. Construction
Bidgood Assoc.
John Ciman & Son

Angelini Plastering
Back Bay Concrete
F.C.F. Concrete Floors
Jacor Inc.
Component Spray
Fireproofing

S & F Concrete
Stafford Const.
H. Carr & Son
Mecca Const Corp
New England Decks
& Floors

Cape Cod Plastering
Distinctive Concrete
Cavalieri Const.
K & J Interiors
M.B. Concrete

Boston Plasterers' & Cement Masons Local 534
Serving: MA, NH, ME & VT.
America's Oldest Building and Construction Trades International Union
Since 1864

Our trained and skilled craftsmen
are just a phone call away.
We offer reliable, responsible,
highly qualified and competent personnel.
State certified apprenticeship and
training program. OSHA certified
membership. We are committed to quality
and performance.

Plasterers:

Veneer Plaster
Venetian Polished Plaster
Three coat conventional plaster
Ornamental Plaster
Historical Restoration & Preservation
E.I.F.S.
Portland cement (Stucco)
Fireproofing

Cement Masons:

Flatwork
Sidewalks
Pool decks
Decorative concrete overlays
Stamped concrete
Concrete repair & restoration
Epoxy, seamless and composition Flooring
and much more

Labor Management Cooperation Trust
7 Frederika Street
Boston, MA 02124
(617) 750-1201

DESIGNERS WITHOUT BORDERS

www.designerswithoutborders.org

No, not architectural designers. Communication designers. DWB is a nonprofit that provides print and multimedia design services to underfunded organizations in the developing world.

IGNITE INNOVATIONS

www.igniteinnovations.com

What happens when you mix some Stanford MBAs and engineers with equal parts entrepreneurship and social commitment? Add some visionary investors, and you have a new model for “empowering lives in the developing world through innovative products.”

FLASHENABLED

www.flashenabled.com

Maybe this is a case of someone with too much time on his hands, but there’s a weird sort of genius at work here. Bend technology to your will — learn how to add a cigarette lighter to your PC and how to take 3D images with a digital camera.

ARCHINECT

www.archinect.com

Archinect’s mission is to “make architecture more connected” and “to introduce new ideas from all disciplines.” In truth, there’s still a lot of insider-talk. But it’s feisty, smart, and refreshingly irreverent.

ENGADGET

www.engadget.com

A girl (OK, or a guy) can never have enough gadgets. News, reviews, and advice to help you find your way as a techno-consumer.

BOSTON CYBERARTS FESTIVAL

www.bostoncyberarts.org

Boston’s own Biennale — devoted to promoting digital and media arts. Pencil in the dates April 22–May 8, 2005. And while you’re waiting, you can visit the online gallery, HyperArtSpace.

PHOTOBLOGS.ORG

www.photoblogs.org

Helping the “the photoblogging community grow and evolve.” (You didn’t know there was a photoblogging community?) What Samuel Pepys would have done with a digital camera.

We are always looking for intriguing websites, however blurry the connection to architecture. Send your candidates to: epadjen@architects.org.

Index to Advertisers

Arclinea Boston	www.arclineaboston.com	7
Autodesk	www.autodesk.com	3
A. Jandris & Sons, Inc.	www.ajandris.com	56
Audio Video Design	www.avdesigns.com	67
A.W. Hastings	www.awhastings.com	5
B.L. Makepeace, Inc.	www.makepeace.com	16
Boston Architectural Center	www.the-bac.edu	69
Boston Plasterers & Cement Masons		65
Brockway Smith Company	www.brosco.com	17
Campbell-McCabe Inc.		45
C.E. Floyd Company, Inc.	www.ceffloyd.com	40
Cambridge Seven Associates, Inc.	www.c7a.com	55
Centria Architectural Systems	www.centria.com	18
Clayton Block	www.claytonco.com	57
Copley Wolff Design Group	www.copley-wolff.com	62
Epic Metals Corporation	www.epicmetals.com	11
Electric Time Co.	www.electrictime.com	44
Erland Construction, Inc.	www.erland.com	44
Fraser Cedar	www.frasercedar.com	67
GPI Models	www.gpimodels.com	67
Guertin Elkerton & Assoc.	www.guertin-elkerton.com	40
HB Communications	www.hbcommunications.com	29
Hohmann & Barnard, Inc.	www.h-b.com	15
Horiuchi Solien	www.horiuchisolien.com	41
International Masonry Institute	www.imiweb.org	inside front cover
Leica Geosystems	www.leica-geosystems.com	49
lux lighting design, Inc.	www.luxld.com	10
Marble and Granite, Inc.	www.marbleandgranite.com	41
Marc Truant & Associates	www.mtruant.com	69
M.E. O'Brien & Sons Inc.	www.obrienandsons.com	27
N.E. Concrete Masonry Association	www.necma.com	8
North Atlantic Corp.	www.northatlanticcorp.com	12
Orange Loft LLC	www.orangeloft.com	63
Parkside Plunkett Webster	www.parksite.com	68
Pella Windows & Doors, Inc. of Boston	www.boston-pella.com	14
Richard White Sons, Inc.	www.rwsons.com	27
Rider Hunt Levett & Bailey	www.riderhunt.com	64
Service Point	www.servicepointusa.com	62
Shadley Associates P.C.		54
Silverscape, LLC	www.silverscape.com	28
South Country Post & Beam, Inc.	www.scpb.net	54
Thoughtforms, Corp.	www.thoughtforms-corp.com	back cover
Timberpeg	www.timberpegast.com	45
Tofias PC	www.tofias.com	64
Vantage Builders, Inc.	www.vb-inc.com	55
Velux	www.velux.com	61
Voight & Schweitzer, Inc.	www.hotdipgalv.com	19
Walter Fredrick & Associates	www.fredrick.com	41
Westbrook Concrete Block Co., Inc.	www.westbrookblock.com	59
Wood-Mode	www.wood-mode.com	inside back cover
Whitney Veigas Architectural Products	www.whitneyveigas.com	28

Builders & Architects

know that product quality and ease of installation
are important factors at the job site . . .



that's why more and more
are specifying and using
Fraser Cedar's F-Siding®
wood siding products.



Find out more...

www.frasercedar.com

1 866 551-8324



...continuously evolving in order to meet
the demands of the forest products marketplace.

* Fraser Cedar uses only the best quality, factory finish tints from Cabot's line of traditional, earhtone and trim palettes

Dreams to scale...



Inter-Continental Hotel
500 Atlantic Avenue
Boston, Massachusetts



GPI
models

a Marino Graphics Inc., Co.

79 Prospect St Somerville MA 02143
617.628.1900 www.gpimodels.com

We invite you and your client
to our showroom
to experience
residential and
corporate electronics
in real applications.



Your Resource for High-
quality Architectural
Electronics™ Since 1973.



Audio Video Design
Newton, Massachusetts
877-999-1900

www.avdesigns.com

books

AIA documents

gifts

BOSTON
SOCIETY
OF
ARCHITECTS
STORE.architects.org

Score project on Wednesday
Hire project team on Thursday

Attract the qualified candidates you need,
when you need them.

www.buildingindustryclassified.com

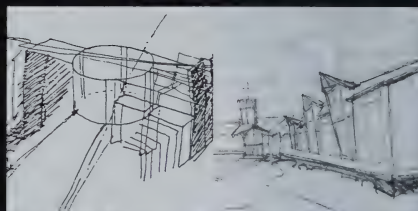


build with care

Respectful collaboration
you can count on.
www.mtruant.com

truant
CONSTRUCTION
MANAGERS

From concept to
design career



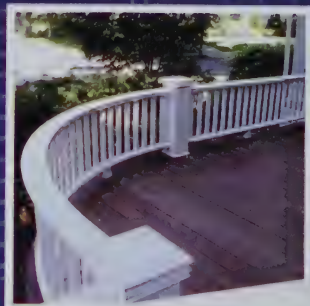
BOSTON ARCHITECTURAL CENTER
320 Newbury Street • Boston MA 02115
www.the-bac.edu • 617-585-0100

Millwork



Unlimited

If you can dream it, Millwork Unlimited™ can create it!



*L*et your imagination run wild and your creative juices take over with Millwork Unlimited™. Simple drawings, sketches, and visions can be beautifully translated into reality. For interior or exterior applications, Millwork Unlimited™ will create the unique trim products that you have only dreamed about, as well as the tried and true profiles you have come to rely on.

Millwork Unlimited™ meticulously crafts their millwork and moulding profiles using AZEK® trim products. AZEK® the leading brand of cellular pvc, provides the unequalled combination of **Uniformity, Durability, Workability** and **Beauty**.


Custom Millwork Created with

AZEK®

South Windsor, CT
1-800-243-2283

**Come See Us at the
Build Boston Show!
Booth #726**

A division of Parksit Plunkett-Webster, Millwork Unlimited™ adds an exciting new dimension to the services provided by one of the nation's premier building material distributors.



STONEYARD.COM
BUILDING AND LANDSCAPING STONE

Bluestone • Granite • Limestone • Sandstone • Brownstone
Quartzite • Fieldstone • Slate • Building Stone Veneer • Wallstone
Pavers • Irregular Flagging • Steps • Treads • Slabs • Sills • Edging
Curbing • Coping • Cut-to-Size • Custom • Cobblestone • Pebbles

ORDER SAMPLES ONLINE AT WWW.STONEYARD.COM

STONEYARD.COM 2 SPECTACLE POND ROAD LITTLETON, MA 01460
CALL 800-232-2200 FAX 978-742-9898

**ROBERT MEGERDICHIAN
& ASSOCIATES**

Existing Conditions Surveys • As-Built Drawings
CAD Services

Since 1990 Cambridge, MA

www.cadcafmservices.com
617-547-1726 • 617-547-2331 (fax)
e-mail: rma@cadcafmservices.com



NEW from BuildingGreen
publisher of *Environmental Building News* and *GreenSpec*

A comprehensive directory of green building products for home building and remodeling—organized by building component.

More than 1400 products with contact info and full description

\$39.95 US plus shipping

www.BuildingGreen.com
800-861-0954

Forget rolling the dice.



Dakota DesignStaff delivers winning A/E Staffing Solutions every time.


Our staff are screened by a registered, practicing architect who personally interviews each candidate including portfolio review, hands-on CAD testing and reference checks. All staff are fully insured for liability and workers comp, and we cover all payroll taxes and benefits.

To learn more, visit our web site at www.dakotadesignstaff.com or call 978-371-0530.

DAKOTA
DesignStaff
Draw from the Best!

BSA Dakota DesignStaff
A BSA Related Staffing Service

Setting the Standard



You:
DESIGN EXPERT

Us:
RUG SAVANTS

Together:
INSPIRED INTERIOR DESIGN

Contemporary, Antique and Custom Rugs

FIRST ORIENTAL RUGS

125R Summer Street, Boston, MA 02110 t. 617-428-7500
435 Newbury Street, Danvers, MA 01923 t. 978-739-9033
Visit us online at www.firstorientalrugs.com

Commercial & Residential



Advertise your product or service in the new Marketplace section. Buyers look here each issue to find what they need. Marketplace offers high visibility at an attractive cost.

Call 800.996.3863 to place your ad.



Photo: Dorree Nicholaoff Architect Inc.

Silvia & Silvia Associates, Inc.

Custom Builders and Designers

1284A Main Street, PO Box 430
Osterville, MA 02655

A Family owned, design/build firm
in business for over 34 years.

Need a builder on the South Shore?
Contact Dan Ocasio at
508-420-0226 x 115
docasio@silviaandsilvia.com



Architectural Visualization
3d Design Solutions
3d Rendering
3d Modeling

◇

Brand Development
Online Presence
Esperienza
Print

Visit Us at Booth #369
at Build Boston

TANGRAM 3DS | VOLLUSIA

www.Tangram3ds.com 603.431.5777
www.Vollusia.com 800.618.1455

Portsmouth - Vienna - Lowell - Toronto

The Open Road

Like many groups who see themselves as misunderstood minorities — college professors, Jehovah's Witnesses, reptile fanciers, architects — motorcyclists are missionaries.

We are like the Ancient Mariner. Our lives have been changed by our experience; we want to grab you by the lapels and, with the force of our passion, make you *understand*.

You will not be surprised, then, if I try to persuade you that motorcycling is not only a delight, but that it is also a revelation — particularly if you are interested in the environment that we human beings have built for ourselves.

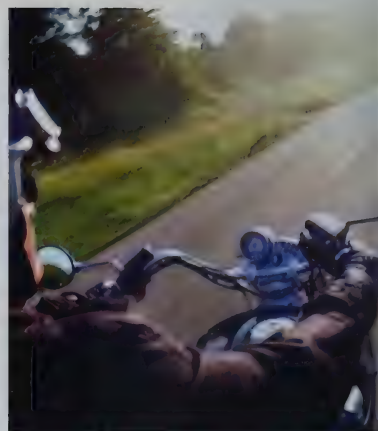
I will begin where almost every motorcyclist begins, with the obligatory paean to the splendid synaesthesia of motorcycling, its delicious soup of sensations. At its best, riding a motorcycle offers an astonishing blend of experiences: the changes in temperature from shade to light, the exhilarating swoop of a curve taken at speed, the growl of the engine and the roar of the wind, a whole world of smell — from the perfume of new-mown alfalfa to the effluvia of industrial life — from which one is almost entirely insulated in the confines of a car. The result of all this is that motorcycling gives a profound sense of being more than a mere observer, of being immersed in the surrounding landscape.

But there is an even happier corollary: In part because of this immersion and in

part because of the intense concentration it requires, motorcycling also creates a novel and unusually revealing perspective from which to look at things.

From the saddle of a motorcycle, structures and objects can take on the stroboscopic, almost hallucinatory, energy of things seen in dreams. I believe the power of the architectural images you experience on a motorcycle is underscored by their brevity, perhaps because to see them at all, your attention must be grabbed — pulled away, almost despite yourself, from the quite serious business of keeping the motorcycle upright and on track.

This is of course only speculation. Yet I can testify that some — perhaps most — of my truly memorable, even haunting, mental pictures of buildings and places arrived on the back of a motorcycle: London's Battersea Power Station at night, a great cathedral for the worship of early 20th-century industrial might, but for all that somehow embarrassed and uneasy in its setting; a village someplace north of Errol, New Hampshire, seen on the descent from a long hill, embodying the inexplicable yet obvious perfection of a community laid out not according to somebody's reductionist schema but according to the real textures of life and work; the stillness of the battlefield at Gettysburg on a hot July afternoon, studded with the myriad monuments erected by veterans' organizations and all the states whose soldiers fought there, seeming a cemetery for giants — which, of course, is just what it is.



I don't want to leave the impression that all judgment is swept aside in this euphoria. The same clarity illuminates the ugly no less than the beautiful, the awkward no less than the graceful. You can't, for example, avoid the obtrusive and misshapen Westin Waltham hotel that looms up at you along Route 128 outside Boston, dressed in a strange chemical blue previously seen only in the ruffled tuxedos worn by grooms in Las Vegas wedding chapels, and appearing for all the world like an unconvincing set for a low-budget science fiction movie. And, alas, you can't avoid seeing that part of the built environment with which motorcyclists are unavoidably most concerned: our roads, highways, and bridges. Once a matter of (justifiable) national pride, they are now decrepit, decaying, potholed, and spalled, incompetently repaired, often dangerous — an index of our muddled priorities and fragile national self-confidence.

Yet these are also small epiphanies, insights into the world we have made, delivered with an intensity and focus only accessible to those who participate in what an acute motorcyclist once called "a dance with angular momentum and gravity."

Come and join the dance. ■

Jon Westling is president emeritus and professor of history and humanities at Boston University. A senior fellow of the Design Futures Council, he also serves on the board of directors of the Motorcycle Hall of Fame Museum.



timeless. beauty.

Creating a kitchen your clients will love now and well into the future is a challenge. For inspiration, visit a Wood-Mode showroom. Experienced designers will help you create a lasting masterpiece for your clients.

And it's not just the look that will endure: the custom Wood-Mode cabinetry we offer is built using the highest quality materials and finishes. So the cabinets you specify will retain their beauty for years.

Visit a showroom and immerse yourself in the lasting beauty of our kitchens. Then meet with one of our design professionals and find out how we can work together to design the perfect kitchen.

Wood-Mode
FINE CUSTOM CABINETS



Get inspired. Call a Wood-Mode Showroom and request a copy of *Portfolio*, an indispensable tool for architects and designers featuring 132 pages of breathtaking ideas for every room in the home.

Discover the value of a Wood-Mode partnership:

Adams Kitchens, Inc., Stoneham 781-438-5065

Designer Cabinetry, Newton 800-439-4549

Drake Cabinet & Remodeling, Co., Lexington 781-862-2250

Kitchen Center, Framingham 508-875-4004

Kitchen Concepts & Roomscapes, Inc., Norwell 781-878-6542

Kitchens & Baths, Norwood 781-255-1448



Albert, Richter & Tittman Architects
Robert Benson Photography

Thoughtforms www.thoughtforms-corp.com

Custom Builder

West Acton, MA
978.263.6019

Osterville, MA
508.420.5700

BAC LIBRARY



54174



BOSTON ARCHITECTURAL CENTER

LIBRARY

